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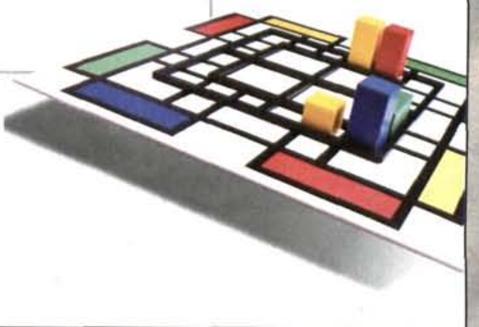
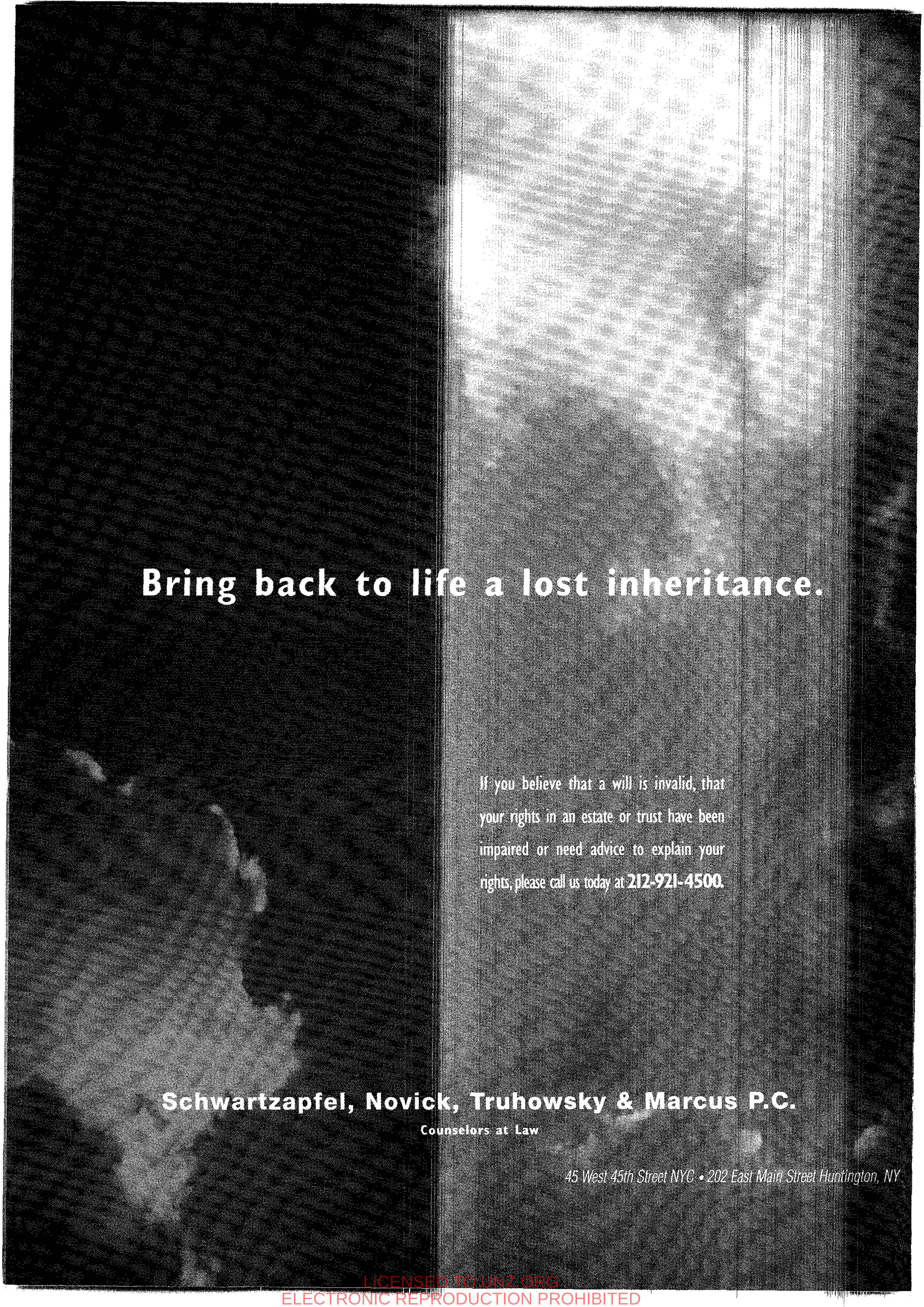
By Corky Pollan

SEP 23 1999





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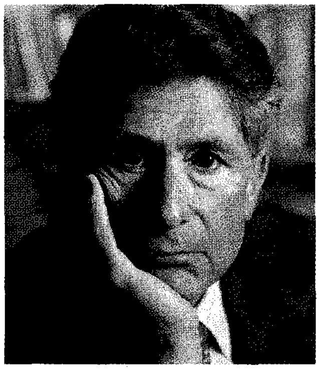
By Corky Pollan

What, exactly, are you looking for? A deluxe Art Deco martini shaker? The perfect strand of saltwater pearls? *Best Bets* sleuth Corky Pollan knows the most promising places to shop for everything from bamboo fly rods to Queen Anne mirrors; from chocolate truffles to David Copperfield's magic tricks. Plus: Corky's exclusive guide to by-appointment-only stores, prized by insiders for their owners' eclectic, eccentric collections.

48 A Palestinian's State

By Emily Eakin

Edward Said's careerlong attack on American Mideast policy has always derived an increased urgency from his own tale of childhood flight from Jerusalem. But now the Columbia intellectual, whose intimate circle includes Daniel Barenboim, Christopher Hitchens, and Jean Stein, stands accused of having made it all up. Readers of Said's new memoir, *Out of Place,* will have to judge for themselves whether he has played the victim game to political ends—or if "emotional exiles" have rights, too.



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Now that Christine Todd Whitman has bowed out, Jon Corzine is suddenly a real—perhaps the leading—candidate for Frank Lautenberg's Senate seat. The hirsute former Goldman, Sachs head—an unlikely liberal Democrat who was ousted last winter—has never been elected to public office. But he does have a *lot* of money (about $300 million) to spend on a campaign. Does he really want to make the world a better place, as he says, or is this just an expensive midlife crisis?

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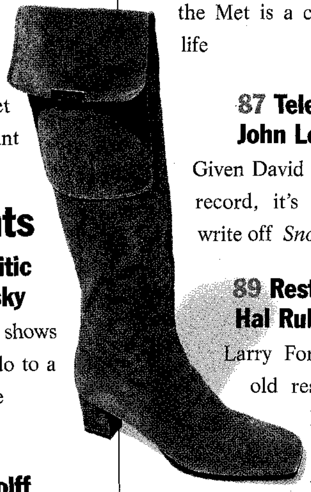

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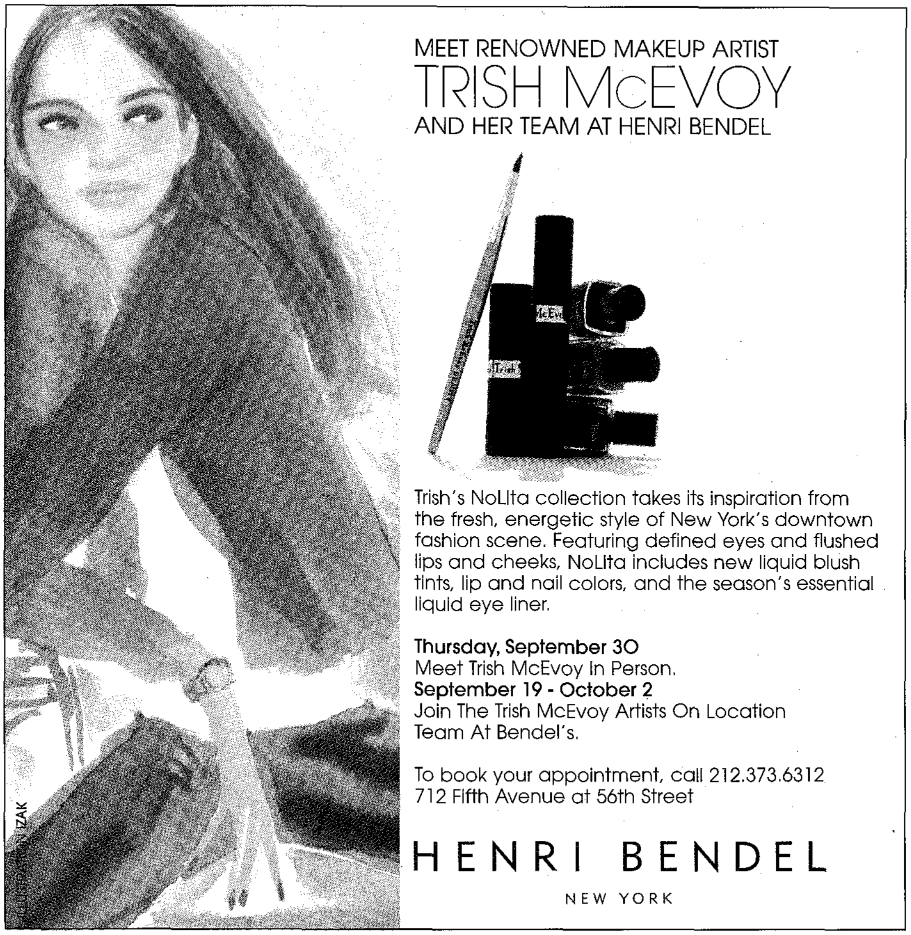
SEPTEMBER 27, 1999—VOL. 32, NO. 37. Periodicals postage paid at New York, New York, and additional mailing offices. New York (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photographed by Mark Seelen; produced by Jordan Schaps.



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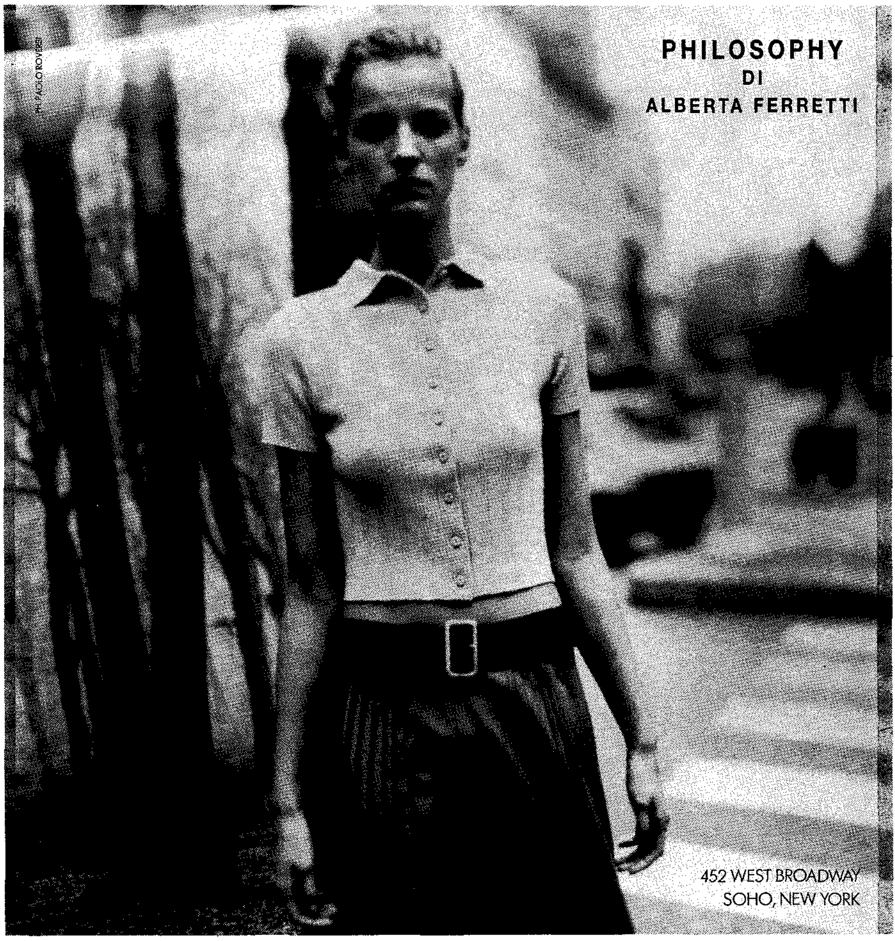

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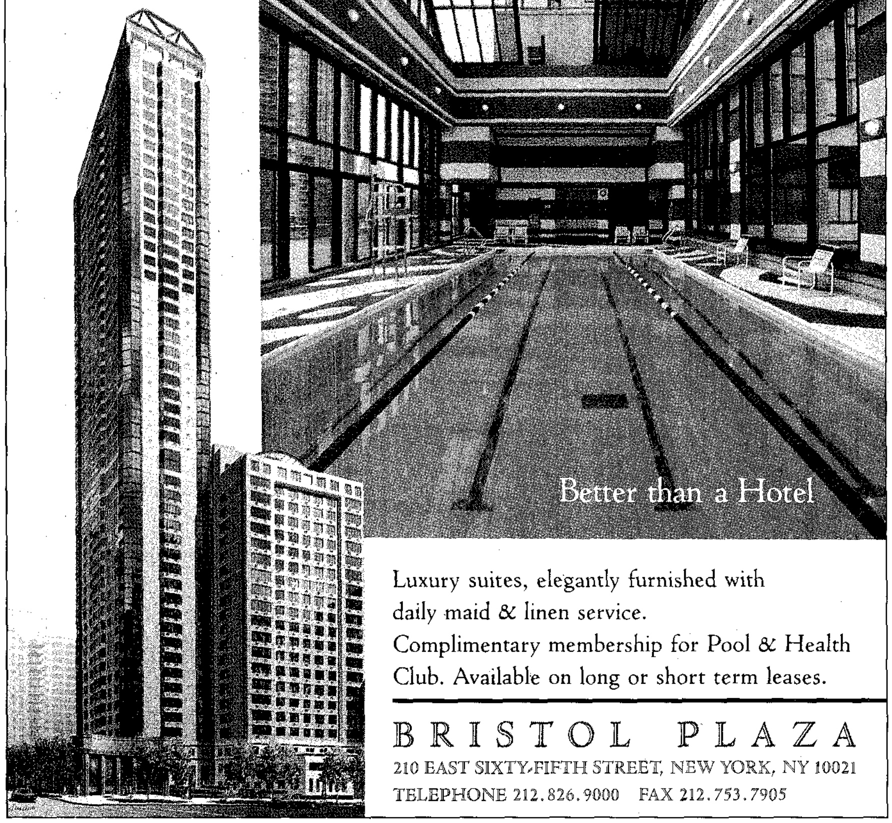

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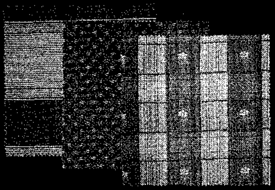

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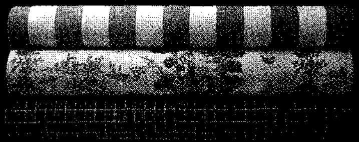

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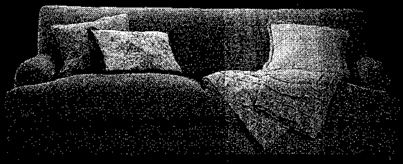

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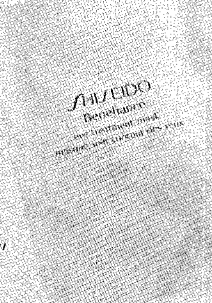

LETTERS SEPTEMBER 27, 1999

Latin Lovers

The attention is all very nice, but New York Latinos were blowing up long before Ricky Martin.

F*ELICIDADES* ON YOUR WONDERFUL Latin issue [September 6]! You couldn't imagine how excited I was to see this copy of *New York* (*Nueva York*) in my mailbox! This is truly an issue that I will hold close to my heart. There has never been a time that I have been prouder to say that I'm a Dominican in New York.

Charisse B. Trejo
THE BRONX

I APPLAUD YOU FOR DEDICATING AN ISsue to Latin culture and entertainment, going so far as to change the title. However, I wish I could say that Jennifer Lopez, whom you featured on the cover, had at least the basic Spanish-speaking skills to make this translation. She is by no means on the same level as Ricky Martin, either artistically or culturally. To have her championed as the symbol of the Latina woman is embarrassing. I wish her the best, but she should embrace her culture as much as it has embraced her. She comments often that she loves to shop; well, it sounds like it's definitely time to shop for a Spanish tutor.

Adrianna Saenz
ENCINO, CALIF.

I RECENTLY FINISHED READING YOUR cover story on the so-called Latin explosion. While the story seems timely given the popularity of music by Ricky Martin, Jennifer Lopez, and Enrique Iglesias and the *Nueva York* cover is very cute, I keep asking myself, what took *New York* Magazine so long? Latinos have been an important part of Nueva York since the first wave of migration from Puerto Rico at the end of the nineteenth century. I hope you'll make them more a part of your magazine as we enter the twenty-first.

Carmen Concepcion Martin
ROCHELLE PARK, N.J.

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AS A HISPANIC NEW YORKER, I HAVE MIXED feelings about your latest issue (and other media proclaiming a Latin explosion). On the one hand, I am hopeful that opening the Latin Pandora's box will finally dispel misunderstandings and stereotypes, but on the other hand, I worry that this sudden attention to Hispanic culture is just the latest fad and that when the dust settles, there will be no increased understanding. I especially worry when I read (everywhere, lately) that we are the fastest-growing group and will outnumber just about everybody in a short time. I fear that such comments only create more dissension among the diverse groups that make up our nation.

Millie A. Moran-Solero
MANHATTAN

YOUR ARTICLE CAME ALONG JUST AS I'M about to legally change my last name. All my life, I've been discriminated against. To Latinos, my family was never Latin enough: I come from a very long line of Americans who have lived a very comfortable existence and have never spoken Spanish. To non-Latins, my last name is too ethnic. On a recent search for a new internist, I had one very Waspy doctor ask, "Do you know if you were ever inoculated as a child?" I answered, "Gee, UNICEF never came to my village," and walked out. Right now, I'm using my new name on a trial basis. And I can't believe the improvement in the way I'm treated. But of course, now that *New York* has proclaimed a Latin explosion, I'll be using my old name when making reservations in the restaurants you listed.

Angela Dominguez
MANHATTAN

GIVE US A BREAK! ALL OF A SUDDEN WE have been discovered and are all the rage? Our culture is a rich and ancient one; our roots are far deeper than we are given credit for; our music, literature, and history have influenced the entire world for centuries; and now Jennifer Lopez and Ricky Martin put us in the forefront of the latest American fad?

Tania I. Arias
MANHATTAN

IT WAS GREAT TO SEE *NUEVA YORK* MAGAZINE discover the city's 2 million–plus Latinos, but we've been around and getting attention for quite a few decades. Many years before Ricky Martin started singing in English, Latinos were enriching New York politics and culture and the city's major newspapers and TV stations were covering Freddy Ferrer and Roberto Ramirez, Latin music, East Harlem, and the Puerto Rican Day Parade. The East Harlem "rebirth" you refer to is an interesting economic-development tale, but the people and culture have been very much alive for decades and worthy of coverage.

Rose Arce
MANHATTAN

I ENJOYED YOUR ARTICLE ABOUT WHERE to find salsa dancing. But I was rather taken aback when I read, "Shy about stepping out to the dance clubs? Our experts' recommendations for authentic Latin music will have you dipping around your own den," which was followed by a list of records. Who are these experts who say that if you are shy about dancing in public, you should stay home and play records?! This is the silliest thing I ever heard.

Peggy Troupin
MANHATTAN

DID *NEW YORK* MAGAZINE GET TAKEN over by a Latin American country or did it just forget how to properly spell its name? You may have thought the name change was cute and innovative, but I was appalled. When I saw the name *Nueva York,* I was confused and thought I was in the wrong section, looking at foreign-language magazines. Please, no more surprises!

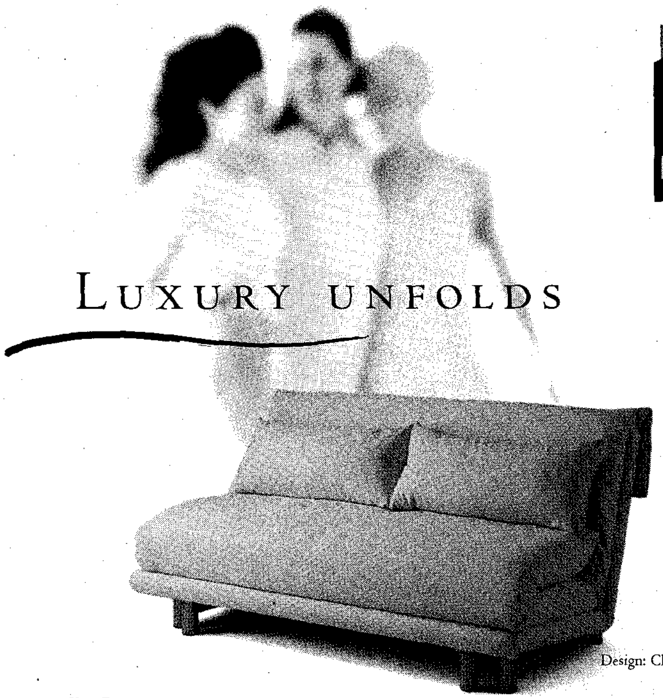
Kenneth L. Zimmerman
HUNTINGTON BEACH, CALIF.

SO *NEW YORK* MAGAZINE FINALLY DISCOVERS "The Latin Explosion." It's nice to see that you've recognized what many of us have known for quite a while. Your challenge is to continue this recognition in future issues—not just once a year but on a regular basis.

John Greyson
MANHATTAN

Clarification In "Playing the Percentages" ("Hollywood," by Nikki Finke, August 30), ICM sources said that the agency "will finally return to profitability next year." ICM now maintains that the agency has been profitable every year since its 1988 leveraged buyout but that it will finally be "debt-free" by the end of next year. ▬

"Without change, something sleeps inside us,
and seldom awakens. The sleeper must awaken."
–Frank Herbert



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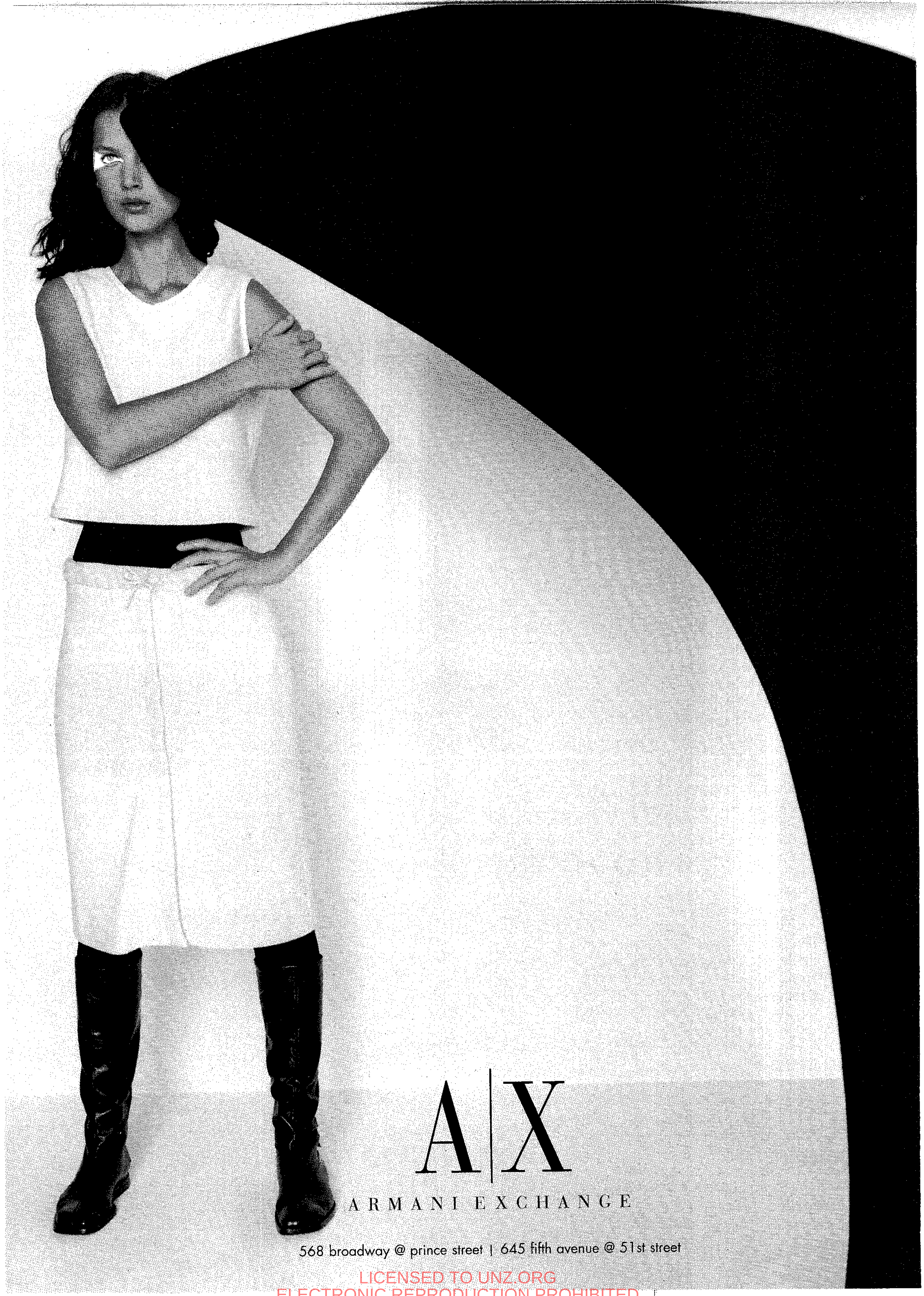
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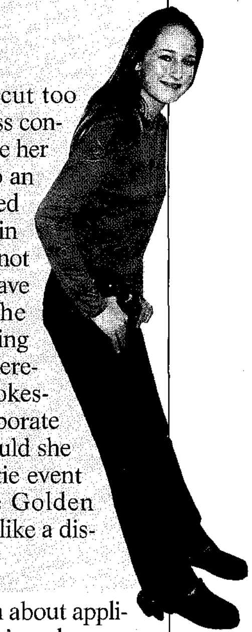
INTELLIGENCER

DESIGNING WITH EYES WIDE SHUT



It's a good thing **Leelee Sobieski** is having such success as an actress, because a career in design might not have been as illustrious. When Leelee, an Emmy nominee for her performance as Joan of Arc, was searching for the perfect gown to wear on the big night, she visited a number of couture houses, including Valentino, but couldn't find anything she liked, so she decided to sketch the dress herself. According to a fashion-world insider, the *Eyes Wide Shut* sensation then contacted designers and asked if a dress could be created from her sketch. Unfortunately, the proposed frock was bright blue with a scalloped neck, orange pleating, and finger extensions, not the sort of thing **Giorgio Armani** might want to put his label on. Says the insider, "It looked like a Syracuse University cheering outfit cut too long." A spokesman for the actress confirms that she did attempt to create her own design. "Ms. Sobieski is also an artist. **Randolph Duke** was interested in making the dress, but she was in production in Minnesota and was not available for fittings, so he didn't have sufficient time to assemble the gown." Sobieski wound up wearing a dress by **Christina Perrin** to the ceremony. And, according to the spokesman, Perrin "has offered to collaborate on a gown with Ms. Sobieski should she have a reason to attend a black-tie event in the future, which, with the Golden Globes around the corner, seems like a distinct possibility."

Lopez and Combs: Are they planning a millennial marriage?

PUFFY AND J-LO: A VEGAS HONEYMOON?

Puffy Combs and **Jennifer Lopez** have brought their romance into the public eye in recent weeks, going so far as to cuddle at the MTV awards. But rather than putting an end to the gossip, all of this togetherness has spurred a new round of speculation. Some said Puffy has bought her an engagement ring, and last week a rumor swept hip-hop circles that they'd been secretly married. So when friends were told by the couple to save New Year's Eve 1999 for an event to be held in Las Vegas, they naturally assumed that the loving pair had set the date for a formal wedding. But others close to the two say they're just planning a large joint New Year's Eve bash. Whatever the case, best of luck to both of them . . . finding a caterer.

MADONNA'S GIFTED CHILD

Having some experience with the fast track herself, **Madonna** wants the same for her daughter. The Material Mom recently tried to persuade the Bank Street College School for Children to bend its policy of accepting children only after they've turned 3 to admit her 2-year-old daughter, **Lourdes**. Bank Street offered to defer Lourdes's admission to the next year, but Madonna was in no mood to wait. Instead, Lourdes is on the waiting list for England's exclusive Lycée Français Charles De Gaulle. Though Bank Street releases "no information about applicants," Madonna's spokeswoman, **Liz Rosenberg**, did have something to say: "When Lourdes cuts her first platinum album with Warner Bros., I'll be happy to tell you when she takes a shit." Sorry we asked.

LENNY KRAVITZ PLAYS CINDERELLA

The ball came abruptly to an end for **Lenny Kravitz** when the clock struck twelve during his concert at Madison Square Garden last Wednesday night. Because of a union-imposed time limit, performers must finish in four hours or pay heavy overtime fees. Kravitz was too electrified by 18,000 screaming fans to think of anything as mundane as time. But as he belted out "Are You Gonna Go My Way," techies appeared onstage and began dismantling the set behind him. Says one observer, "I thought it was some kind of joke. Finally, a tour manager came onstage and put a towel around his head." Kravitz walked off the stage in a huff. "We wanted to congratulate Lenny," confides a backstage insider, "but he was so upset he stayed in his dressing room for over an hour." Also backstage were such famous fans as **Renée Zellweger**, **Stephen Dorff**, and **Laurence Fishburne**, all of whom went on to the after-party at Oriont. A spokeswoman insists that Kravitz remained in his dressing room so long because he was "vocalizing" with his coach. But she admitted, "When you get pulled away from something you love more than anything, you're bound to get a little upset."

With **Ken Frydman**

Deborah Mitchell is on vacation.

otographs: clockwise from top left, Henry McGee/Globe Photos; Sonia Moskowitz/Globe Photos; Fitzroy Barrett/Globe
otos.

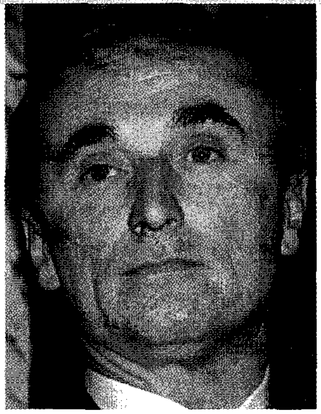
SOMETHING FISHY IN LONG ISLAND CITY

A ton of caviar valued at a million dollars has been sitting in a Long Island City warehouse spoiling since November 1998, in a bizarre genetic tale that only Barry Scheck could relate to. The U.S. Fish and Wildlife Service seized four shipments of the precious black eggs from Caviarteria, the nation's leading caviar importer, after DNA testing determined that, unaccountably, Caviarteria was underrating its own product: What it called Osetra was actually the higher-quality beluga; its Sevruga was the superior ship sturgeon; and two other shipments of Osetra were instead the more costly Siberian sturgeon. Says Caviarteria owner **Eric Sobol**, "That means our Russian suppliers have given us merchandise worth double what they charged us. What are the chances of that? You can't even go into Gristede's and get something worth double what you pay." In an attempt to recoup their losses, Eric and his brother and partner, **Bruce Sobol**, had a new round of DNA testing performed at the American Museum of Natural History. The new results were in keeping with Caviarteria's original labeling of the caviar's origin. They've introduced those findings into evidence in Brooklyn Federal Court, and they're suing the service for $100 million. Eric Sobol anticipates that the case will go to trial within the next 120 days. Says Sobol, "Our experts guarantee we're going to make the U.S. Fish and Wildlife Service scientists the laughingstock of the scientific community." Representatives of the U.S. Fish and Wildlife Service did not return calls. Why hasn't the rotten caviar been tossed out after a year? "We don't want to destroy the evidence," says Sobol.

Gandolfini: The boss hates to lose

ROSEANNE TO DESIGNER: GET REAL

Roseanne may not be as big a star as she used to be, but she still can throw her weight around. During a recent cabala class at the offices of Showroom Seven, a company representing multiple designers, the talk-show host pulled Ghost designer **Tanya Sarne** aside to critique Ghost's sleeker new designs. According to one fashionista, Roseanne complained that she couldn't fit into the new line. "Your motto is 'Real Clothes for Real Women,' " snipped Roseanne. "Well, I'm a real woman, and I can't wear Ghost." The insider also explains that Roseanne has slimmed down to the point where she was expecting to slide easily into a medium. Soon afterward, Sarne was in Ghost's London showroom pulling large-size items, and later personally delivered them to Roseanne on a swing through Los Angeles. We hope, for Sarne's sake, they fit.



Once and future commissioner Bill Bratton

WILL BRATTON BE BACK?

Law and order is shaping up as the key issue in the 2001 mayoral sweepstakes, and several leading candidates are in discussions with former police commissioner **William Bratton** and his one-time first deputy **John Timoney**, now Philadelphia's top cop, about one or the other coming back to to serve as police commissioner in an **Alan Hevesi**, **Mark Green**, or **Peter Vallone** administration. "It's premature, but flattering, to be considered as a future police commissioner," says Bratton, now president of CARCO, a Long Island background-check specialist. He hints, though, that he wouldn't mind finishing what he started. "My frustration has always been that we only got to half-time," he says. Are you listening, **Ramon Cortines**?

SOPRANO SOUR NOTE

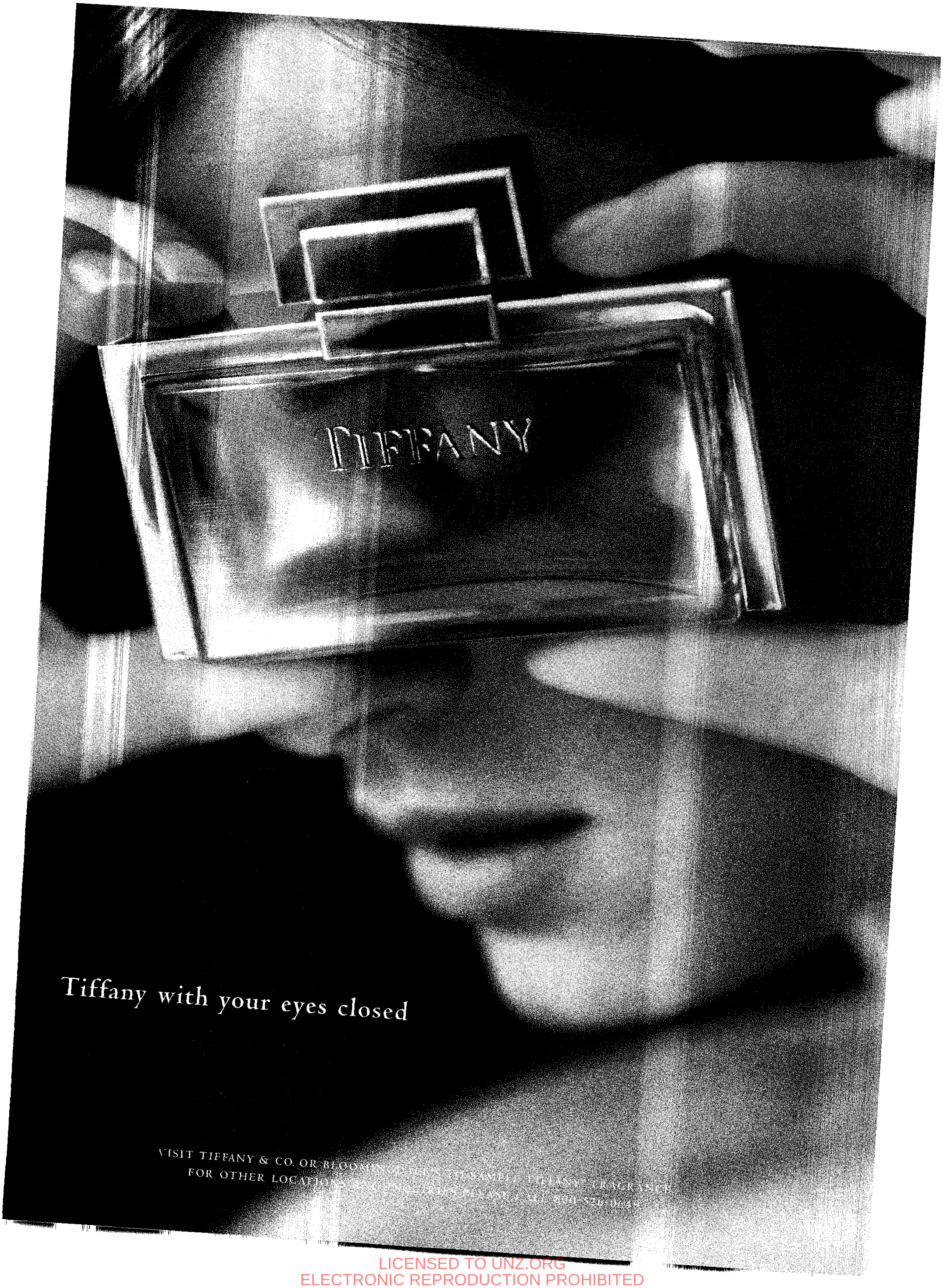
Even the kind words of Emmy winner **Dennis Franz** of *NYPD Blue* weren't enough to assuage the hurt feelings of the pre-event favorite, **James Gandolfini**, after the *Sopranos* star lost out for Best Lead Actor in a Drama Series. When an excited fan approached Gandolfini at Los Angeles's Shrine Auditorium, the red-faced actor reverted to character. "I don't want to talk to you now," the onscreen mobster spat, and turned away. *Sopranos* executive producer **David Chase** kiddingly suggested that Gandolfini had been set up: "We suspect this fan may have been a covert-action agent for another network." She's lucky Tony Soprano didn't shoot her.

THE NEW GLOVED ONES

It looks like **Puff Daddy** is going to have some competition for the pugilistic championship of the hip-hop world. Rappers **Jay-Z**, **Q-Tip**, and **Heavy D**, along with celebrity D.J. **Mark Ronson** and Jay-Z's Roc-A-Fella business partner **Damon Dash**, have put together an impromptu morning boxing session at Chelsea Piers with professional trainer **Keith Dos Reis**. "It's a lot of fun," he says. "I train them as if they were pros. They like the fight game. They want all the rituals." Yes, this includes thrashing each other: "Q-Tip and Dash were sparring the other day, and 'Tip threw a pretty good hook—really got him. But Dash countered with a strong one-two. They were really going at each other." And, according to Dos Reis, record executive **Steven Stoute**, who was on the wrong end of Puffy's fists-of-fury episode last April, has called about getting in on the action.

Additional reporting by David Amsden.

Photographs: clockwise from top right, Globe Photos; Andrea Renault/Globe Photos; Lisa Rose/Globe Photo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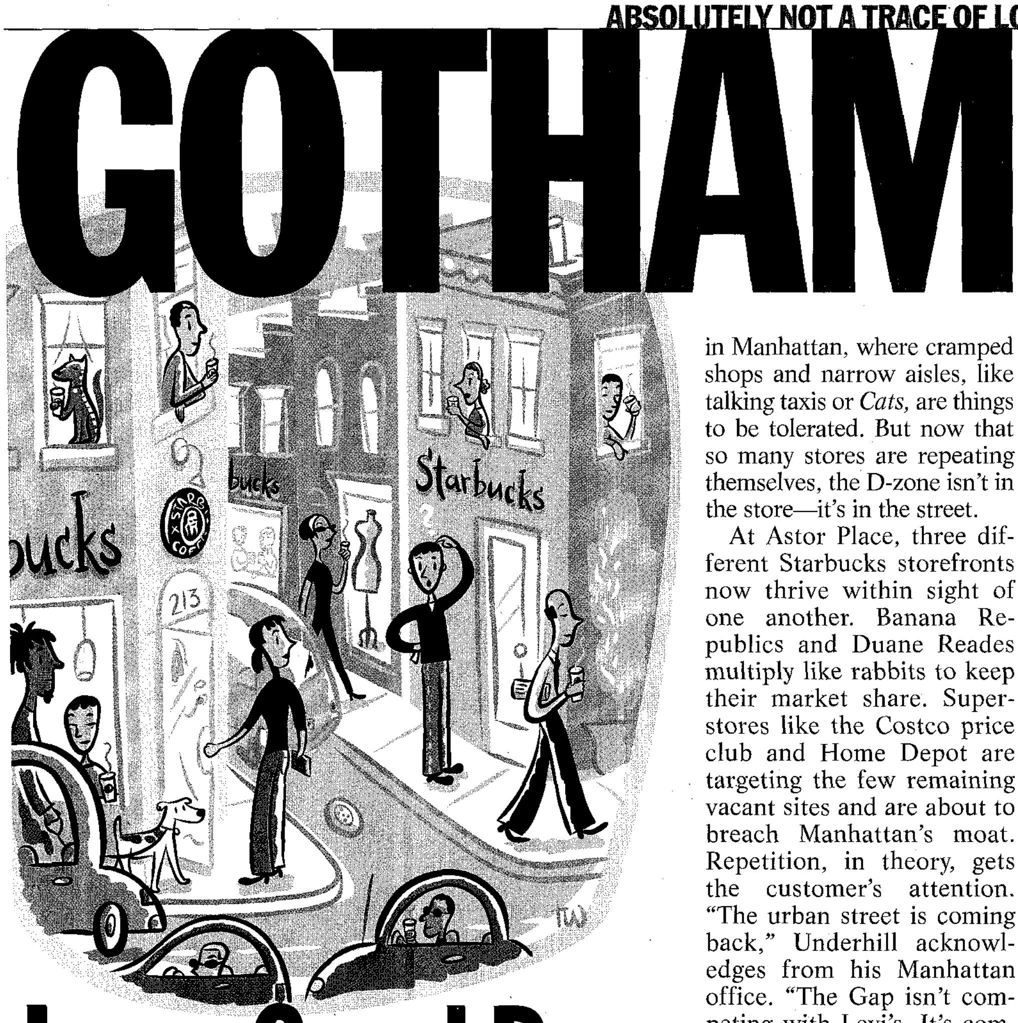

Long Good Buy

Learning to love the malling of Manhattan.

IN THE NINETIES, AS WE ALL know, New Yorkers bought into Barnes & Noble (shopping as singles bar), grew dependent on the Gap (shopping as utilitarian hipsterism), and flirted with Kmart (shopping as suburban porn). But as the decade closes, a city packed with chains and superstores is entering its post-mall-rat phase—and the repetition of stores is starting to look natural. The war is over, and we have both lost and won: Manhattan is now more than just one big shopping center; it's a *decompression zone.*

That's not a sci-fi term. In *Why We Buy,* the much-hyped marketing bible published this year, Paco Underhill—the self-styled "retail anthropologist" who coined the "butt-brush" theory of wider shopping aisles—uses this jargon to describe the dead space at the entrance of a store, where customers get their bearings. Such an idea might seem out of step in Manhattan, where cramped shops and narrow aisles, like talking taxis or *Cats,* are things to be tolerated. But now that so many stores are repeating themselves, the D-zone isn't in the store—it's in the street.

At Astor Place, three different Starbucks storefronts now thrive within sight of one another. Banana Republics and Duane Reades multiply like rabbits to keep their market share. Superstores like the Costco price club and Home Depot are targeting the few remaining vacant sites and are about to breach Manhattan's moat. Repetition, in theory, gets the customer's attention. "The urban street is coming back," Underhill acknowledges from his Manhattan office. "The Gap isn't competing with Levi's. It's competing for the consumer's discretionary dollar. Every person that's walking down the street is a $100 bill that could be spent at Victoria's Secret, Barnes & Noble, or the Gap."

Over time, urbanism and Banana Republicism are actually intertwining: The Gap and Starbucks are like bodegas now, one on every corner. Rather than build one big destination, dozens of little mountains come to thousands of shopping Muhammads. "Very few people walk more than two blocks for a cup of coffee," explains Faith Hope Consolo, a real-estate consultant for Starbucks and other chains. "That's Starbucks's pro forma."

Aesthetes might groan that national chains make New York look like every other city. Yet generations ago, vast New York department stores created their own fake milieus. Superstore culture is after the same thing. "It doesn't look like a retail store," warns Costco chairman Jeff Brotman. "You have to pay $40 a year for membership. You'll get lower prices, but you'll have to do it in our style." In a city context, such suburban eccentricity makes Costco seem downright quaint.

Consultant Richard Seligman, who assembled sites for Calvin Klein and Ann Taylor, now proposes snazzing up retail with movie theaters and other "interactive" entertainment. "Perhaps the concept is not so new," he writes in a just-released marketing report. "It sounds a lot like the downtowns of yesteryear." By learning to love Banana Republic, aren't we embracing both our past *and* our destiny? Starbucks is Chock Full O' Nuts; Costco is Gimbel's . . .

Brotman laughs. "New Yorkers are so provincial," he says, "they think they invented everything." Underhill, though, mulls over the analogies before handing down a judgment. "Starbucks at this juncture is not a retailer," he says. "It is in the real-estate business." ROBERT KOLKER

stration by Tracey Wood.

Excuse Me, Sir—You Talkin' to Me?

"There are certain sections of New York, Major, I would not advise you to try to invade," debonair expatriate New Yorker Rick Blaine advised Nazi creep Major Strasser over drinks at Rick's Cafe. And that's how we've always seen our city—"tough, tough, tough, tough, tough, tough, *tough,*" as the Stones put it. So what's all this about letting a little flood shut down the subways and a few measly mosquitos force everyone indoors? We even allowed a hurricane named Floyd (*Floyd!*) to blow away part of Fashion Week. The city that never sleeps has become the city kept inside by Jewish mother Giuliani—*Be polite! Don't jaywalk! Watch out for street-vendor hot dogs!*—while formerly lightweight Los Angeles is doing business as usual in the face of mudslides and earthquakes. Perhaps we've grown soft from running with the bull instead of fighting off the bear—or maybe Jay Mohr is just more of an *Action* hero for the modern mean streets than Robert De Niro.

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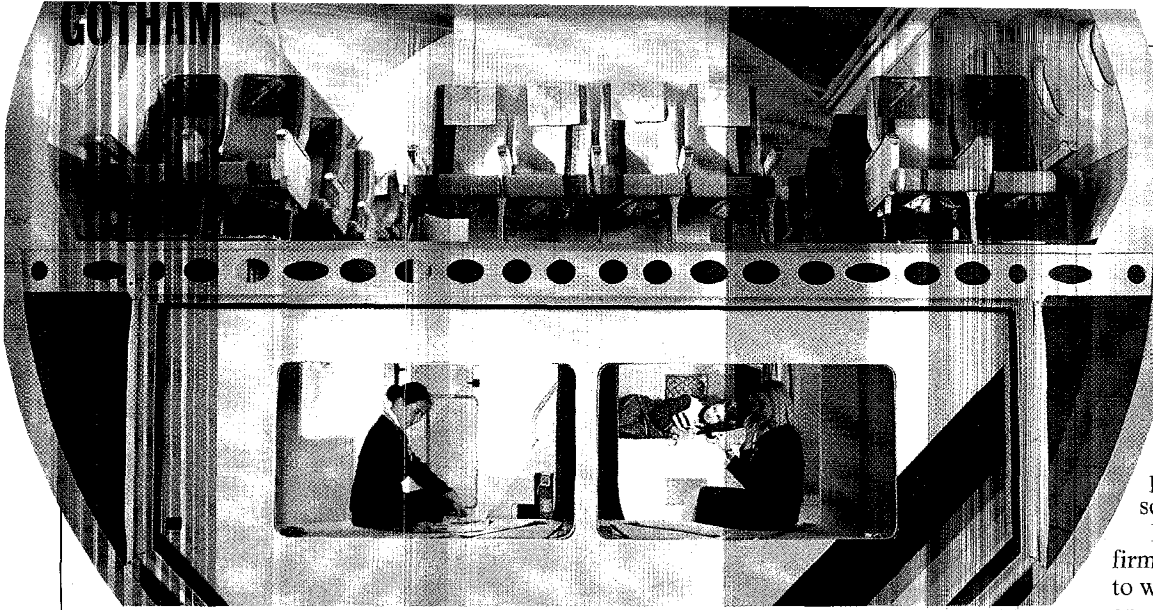


Sky Box

Shag or shul—it's your choice, in Airbus's ever-friendlier skies.

HAVING FUN AT 35,000 feet may soon mean more than just an extra in-flight cocktail. If Virgin Atlantic has its way, passengers will soon be getting shagadelic in their own private airborne boudoir. And on El Al, devoted *daveners* may find themselves praising the Lord in a jet-propelled shul.

If Airbus beats Boeing in the current bidding war for big-bucks contracts, its new glorified baggage containers—which can be converted into business centers, bedrooms, even bar or bat mitzvah temples—may soon take off on several airlines. Somebody at the world's second-largest aircraft manufacturer figured out that specially outfitted cargo containers—originally designed as crew rest pods—may have sexier or more spiritual uses. (This despite the fact that the design is more soup-can than sumptuous.) Due in 2002, Virgin's new Airbus fleets will offer private bedrooms with double beds beneath the first-class section of seats. One former Virgin executive recalls chairman Richard Branson saying, "You can do it on trains, you can do it on boats. Who's to say you can't do it on planes? At Virgin, we're going to legitimize the Mile High Club."

Airbus wants Virgin and other carriers to also consider using the below-deck containers for lounges, showers, exercise and massage areas, and whatever else lures passengers. "It's a marketing tool that each airline can use as it sees fit," explains Airbus spokesperson Mark Luginbill.

But the French-based firm seems particularly eager to woo El Al, which operates an all-Boeing fleet. Just last week, Boeing's CEO met with Israeli prime minister Ehud Barak in hopes of cementing a new deal with the state-owned carrier. The Airbus counterstrategy? Use the cargo container as a makeshift temple with capacity for ten to twelve, sweetening the deal with one last enticement: Since the portable synagogue is mounted on tracks, it can be rotated to face Jerusalem regardless of the flight path. No word yet on whether Royal Jordanian will request the same treatment for a flight to Mecca.

WILLIAM J. MCGEE

Generation Next

A newly youthful Barbie takes Manhattan.

'DO YOU THINK THIS says 'out-of-towner'?" asks a nervous Barbie as she tries on outfits for her first day of school. Yes, that's *the* Barbie, who recently relocated from Malibu to Manhattan, where she and a clique of multiculti friends have enrolled in a school that sounds an awful lot like Stuyvesant High.

Mattel, Inc.'s new strategy for the doll once popular with girls up to age 12 but now spurned by the over-8 set requires Barbie, like any number of young starlets these days, to play a teenager. She and the five other dolls in the Generation Girl line—co-launched with a series of young-adult Golden Books, including *New York, Here We Come*, quoted above—start school at the fictitious International High School in TriBeCa.

Barbie doesn't live in that pink townhouse anymore: The books have her sleeping on an Upper West Side futon, shopping thrift stores, and helping fight a developer's plans to build on a slave burial ground.

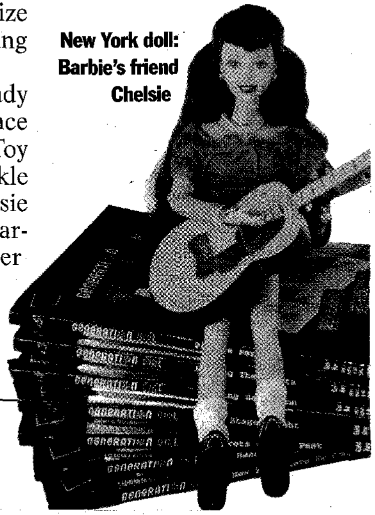
Golden Books editor Sharon Gayle says she based the school on Stuyvesant because "we all wanted Barbie to go beyond being a ditz." She's even got a last name now: Roberts. "We never had a full name for Barbie because she never had a *personality* before," says Mattel spokeswoman Lisa McKendall. Now Barbie and her friends edit the school newspaper, toil at computers, and—hey, they're still fashion plates—fantasize about acting and modeling careers.

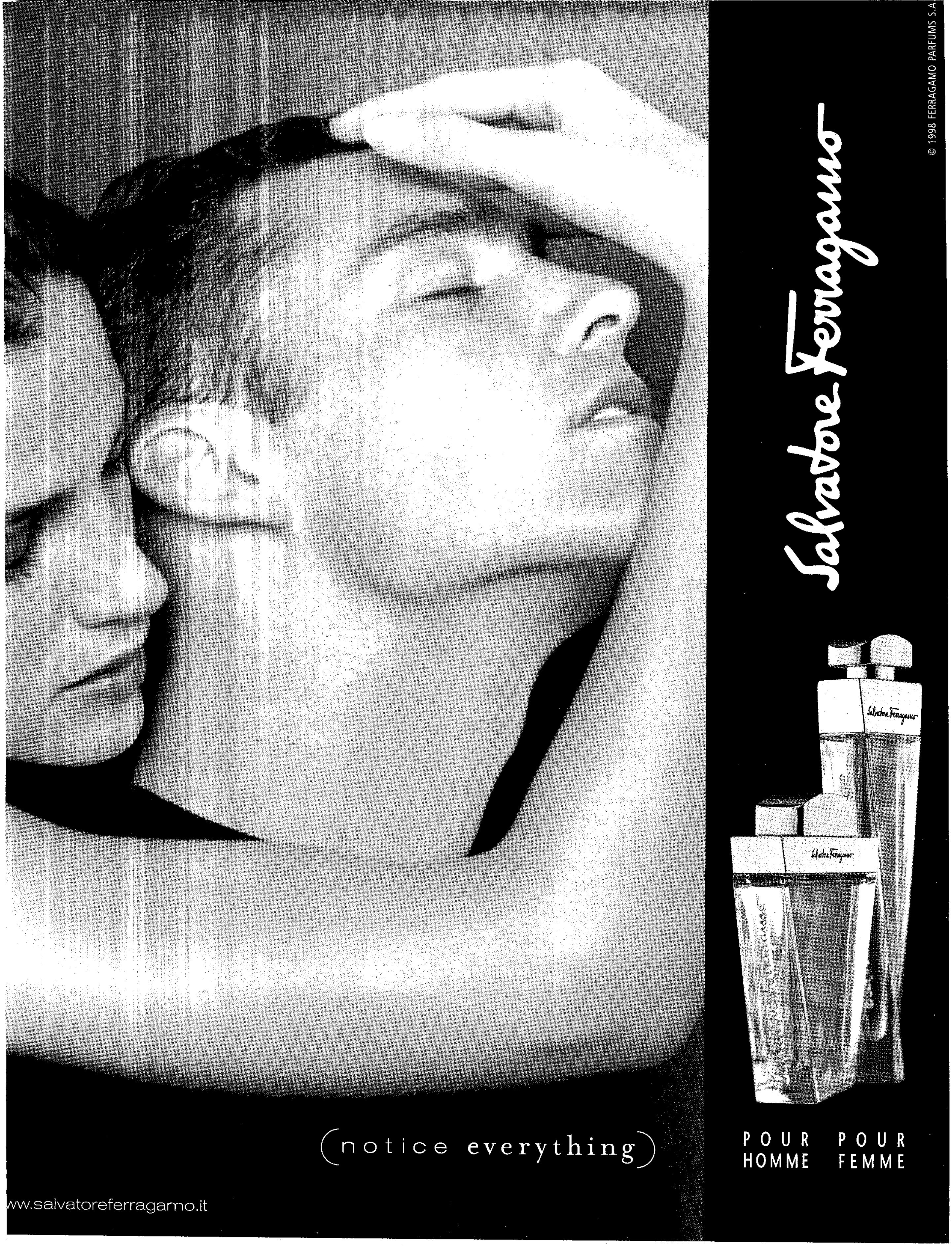
The $24 dolls have already been sanitized slightly since their debut at this year's Toy Fair: Barbie lost her ankle tattoo, and her friend Chelsie ditched a nose stud after parents freaked over another doll's ill-timed midriff tattoo.

Still, Mattel hopes the books will give the dolls enough edge to capture the all-important "tween" demographic. "Uh-oh!" Chelsie thinks in *Singing Sensation* when her mother spots her with Barbie and the others in the Village. "Here she was . . . surrounded by girls her mother would think were 'extremely unsuitable.' "

MARCIA BIEDERMAN

New York doll: Barbie's friend Chelsie

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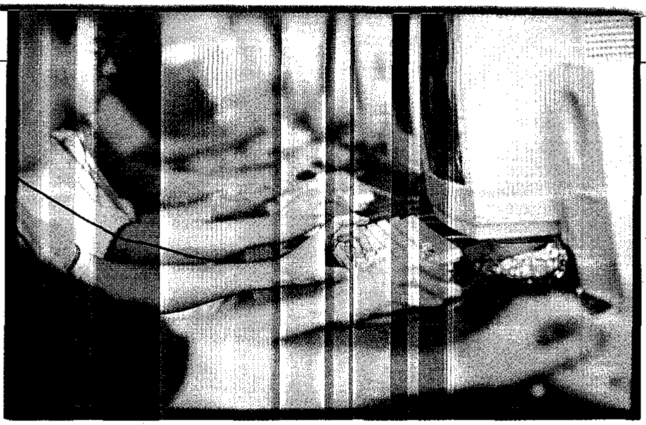
Video Drone

Gaming with geeks—for four days straight.



IT'S TWO O'CLOCK ON A Sunday morning, and explosions are going off in the Puck Building. Medusa, a soldier with dark hair falling in ringlets to his shoulders, rounds a corner, hoists his weapon, and fires. A figure crumples to the floor as Medusa shakes a fist in triumph. Nearby, a peach-fuzzed 19-year-old called KnowOne stares with hollow-eyed exhaustion at a computer screen, overwhelmed by his violent first taste of New York.

No, this isn't some apocalyptic battle for control of Manhattan's downtown party venues. KnowOne and Medusa are two of about 500 computer gamers gathered for the Cyberathlete Professional League's Ground Zero tournament. At 2 A.M., the "amateur room" is sparsely populated with dazed and dozing players who have been competing all weekend for $25,000 in cash and prizes. KnowOne—a.k.a. Scott Marshall, who has driven up from Virginia—looks ready to crash. But he hasn't hooked up with anyone in New York, as he had hoped to. "I've been sort of staying here," he admits. "As long as you sleep in your chair, it seems pretty okay."

In the pros' lounge, it's a different story. These are the video-gaming elite, boys—and not a few girls—in their teens and twenties with worldwide reputations forged in the mazes of the first-person-shooter game *Quake*. Flown in from all over the country, they're put up in midtown hotels by fawning software and hardware companies. Top female competitors are treated to Broadway shows and pampered at Elizabeth Arden.

Aside from the strains of Dean Martin wafting in from the San Gennaro festival to mix with the whine and buzz of lightning guns, the atmosphere is that of any other sporting event. Well, almost. The screaming fans in the spectators' gallery are also comparing notes on the keyboards used by their idols. At the awards ceremony, Wombat—a.k.a. Mark Larsen, a pudgy high-school sophomore from Itasca, Illinois, known for his way with a mouse—accepts an oversize check for $10,000. "It's all about the Logitech," he says gratefully, referring to the mouse-maker he favors. Clad in Adidas, Wombat may be wearing Logitech gear before long: Endorsements are not unheard of in cyberathletics, and even Nike sponsors the CPL tournament.

But few of the gaming addicts attracted to events like Ground Zero have their sights set on turning pro. Most come for the chance to meet face-to-face the people they've been blowing away over the Internet. Medusa, a.k.a. Andy from Brooklyn (last name withheld, since he's called in sick to his computer-networking job), stands on the steps of the Puck Building at half past two in the morning, a brown-bagged Bud in hand. "I've been here since Thursday, and I've slept on the floor," he says. "There have been some unbelievable matches. But I'll tell you . . ." A pause as the combatant musters the wisdom of his years. "All this cybergaming stuff ain't gonna be worth nothing till they're quoting odds in Vegas."

MARK WALLACE

Weenie Babies

No longer is Type-A yelling a power play.
Now executives problem-solve with puppets.

MOST OF THE 150 EMployees in Ernst & Young's office at 55 Broad Street spend their days hunched over computers—preparing presentations, tweaking software systems, developing e-commerce strategies. Passersby who take an especially close look at the building's second-floor windows might also see executives from Fortune 500 companies fighting over fuzzy hand puppets, but they're working there, too—and they often pay more than $200,000 for the privilege of doing so for three days.

Welcome to Ernst & Young's "Accelerated Solutions Environment" (ASE), where the corporate boardroom meets *Pee Wee's Playhouse*. In a 7,000-square-foot loft space filled with video monitors, crayons, and children's toys—plus an espresso machine in case anyone needs to get in touch with their inner adult—the consulting firm's clients can brainstorm and problem-solve in their casual-Friday best. There's even a prop closet, since one of the most popular activities for companies is acting out skits—one group staged a mock *Jerry Springer* show—about themes such as what their brand identity means to them.

Indeed, at ASE, Pee Wee's word of the day is always *facilitate*. In Ernst & Young's consultant-speak, activities are called "modules," the program's support-staff members are "knowledge workers," and time is divided up into a "Scan Day," a "Focus Day," and an "Act Day."

At the end of the third day, the program's staff gives a telephone-book-size transcript of the group's brainstorming to more-traditional Ernst & Young consultants, who begin hammering out practical solutions to the problems. "Most of the time the technical answer is easy, but it's tough for the companies to get out of their own way," says Chip Saltsman, one of ASE's facilitators. "ASE lets them talk about the tough issues without talking about the tough issues."

Of course, the program also lets stressed-out businesspeople get away with some on-the-clock playtime—and a few have even grown attached to their favorite toys. "One British CEO used a bumblebee stuffed animal any time he had to say anything bad," says Sue Shea, an ASE knowledge worker. "He loved it so much, we mailed it to him with the final report."

CHRISTINA VALHOULI

Photograph by Andrew Lichtenstein; Illustration by Mark Ziema

THE NEW YORK
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THE SCENE

A Glamour Do

Photographs by Patrick McMullan

At 11 P.M. ON SEPTEMBER 14, THE DOORS OF AN EMPTY MERCER Street office space opened for Fashion Week's favorite VIP moment, when the glamorous flocks gave each other approving nods for being invited to the industry's hippest event. No, not Alexander McQueen's American runway debut but rather *Visionaire*'s party (with the help of Samsung) to launch *V* magazine. By 10:45, the street was choked with limos and taxis lining up to discharge loads of models (Amber, Stella, and Giselle), designers (Diane von Furstenberg and McQueen), and musicians (Deborah Cox and members of Bush, who would entertain in their stretch limo throughout the night). Despite the hush-hush location, hundreds of invitees and gate-crashers rushed the entrance stairs. "This is going to get messy!" screamed one model-type bouncer drowning in pretty young things who had climbed onto an adjacent platform to squirm through the exit door. The fashion vets remained outside, perching on stray limos and waiting for the stiletto-heeled lemmings to fall from the dangerously packed platform. "This is like a fucking Who concert!" yelled one photographer, who—along with Susanne Bartsch and David Barton—abandoned any efforts to make it to the coveted dance floor. Hamish Bowles, Paul Cavaco, and Linda Wells formed a Condé Nast huddle on the cobblestone street to discuss the afternoon's runway highlights (or possibly the attendees at Kate Betts's dinner at Fressen earlier in the evening). And a heavily made-up Amanda Lapore, nightlife's favorite transsexual, held court with a few tattooed friends on the sidewalk as another guest whispered: "She won't go in—she might melt from the heat." MAURA EGAN

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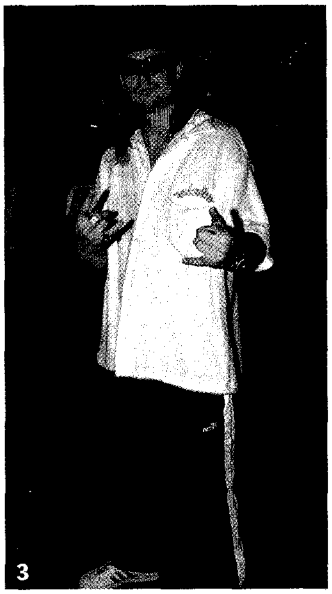
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1. Magic Johnson, Kylie Bax, and Maxwell at Maxwell's postconcert party at Lot 61. 2. Tina Harf, Isabella Rossellini, and Yue-Sai Kan at the Coty vintage-perfume-bottle launch at the company headquarters. 3. Kid Rock at the MTV Video Music Awards at the Metropolitan Opera House. 4. Rohan Marley, Paul McCartney, and Lauryn Hill at the MTV Awards. 5. Ricky Martin, Tommy Mottola, and Marc Anthony at Sony's MTV Awards after-party at Ruby Foo's. 6. Queen Latifah celebrating her new daily talk show, *Queen Latifah,* and the launch of Focus, Ford's newest car, at the Key Club. 7. Owen Wilson and Sheryl Crow at the premiere of *The Minus Man* at the Clearview's Chelsea Cinemas. 8. U.S. ambassador to the U.N. Richard Holbrooke with Cindy McCain and Senator John McCain of Arizona at the Bloomberg offices to celebrate the publication of McCain's *Faith of My Fathers.* 9. Lisa Marie and Tim Burton at the *Visionaire* party for the launch of its new magazine, *V,* at 15 Mercer Street.

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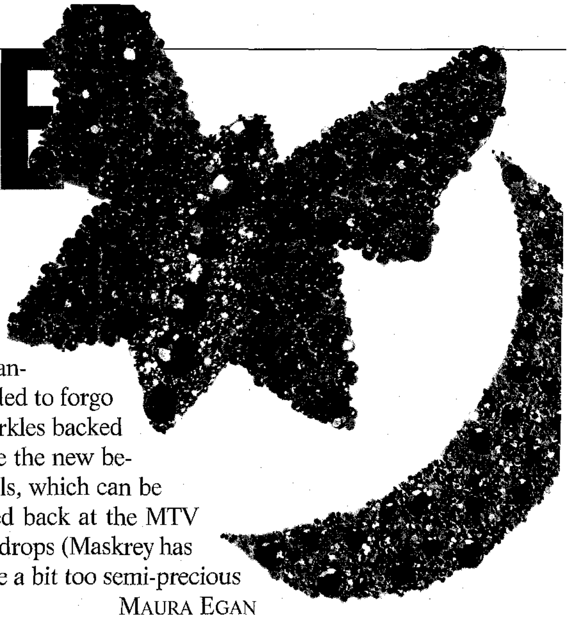
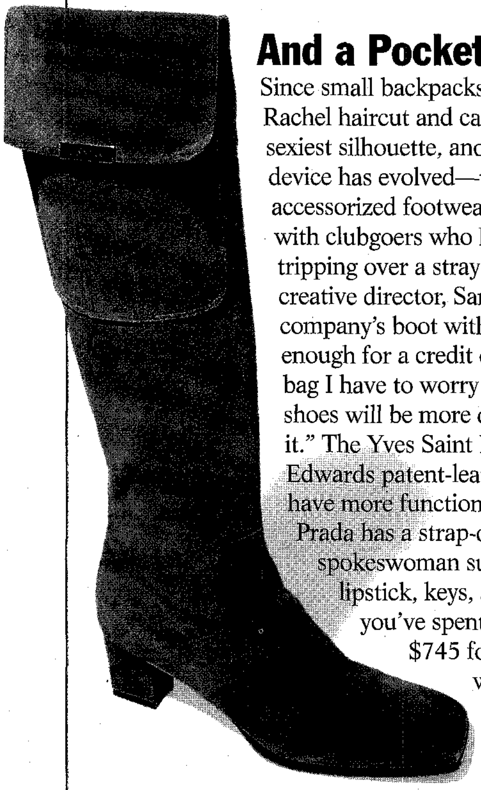
GOTHAMSTYLE



Stick It to Me

If navel piercings make your skin crawl and you'd rather leave mainstream mehndi in Madonna's hands, you can now dress up that bare epidermis with a new, pain-free adornment: skin jewelry (available at Henri Bendel and Language). During a recent fashion shoot, London makeup artist J. Maskrey decided to forgo layers of blush and eye shadow, instead covering the models with gemlike sparkles backed with sticky tape, and the 3-D glittery butterflies and half-moons have become the new behind-the-scenes accessory to achieve the glam-rock look. The temporary jewels, which can be reapplied up to four times, were recently spotted on Lauryn Hill's well-toned back at the MTV Video Music Awards, and Rita Wilson also picked up a few butterflies and teardrops (Maskrey has added Swarovski crystals to the designs) at Language. But these jewels may be a bit too semi-precious (at $50–$150 apiece) for the conspicuous-consumption crowd. MAURA EGAN



And a Pocket to Boot

Since small backpacks have gone the way of the Rachel haircut and cargo pants aren't exactly the sexiest silhouette, another utilitarian fashion device has evolved—the pocket boot. The new accessorized footwear is particularly popular with clubgoers who like to shake it without tripping over a stray rucksack. Jimmy Choo's creative director, Sandra Choi, says of the company's boot with a slim pocket just big enough for a credit card, "I don't like to carry a bag I have to worry about. Putting a pocket on shoes will be more difficult, but I'm working on it." The Yves Saint Laurent suede and Warren Edwards patent-leather platform-boot styles have more functional, larger pockets, while Prada has a strap-on-pocket version, which a spokeswoman suggests is ideal "for storing lipstick, keys, and your MetroCard." After you've spent $1,200 for a Prada pair or $745 for Jimmy Choo's, that may well be the only means of transportation left for you.

BETH LANDMAN KEIL

Size Matters

When Rebecca Danenberg opens her Bond Street boutique next month, joining stylish neighbors Katayone Adeli and Daryl K, the fashion tribe will have more choices—and headaches—when it comes to wiggling into a perfect size-6 pair of pants. Danenberg's leather low-riders are adored by the hip-hugging hordes for their stretch fabrics that give at the most common trouble zones, the thighs and derrière. Gwyneth Paltrow is known to stockpile Adeli's slim-fitting Dickies-style trousers, but less-famous veterans of Adeli's pants complain of sizing inconsistencies: A medium-framed woman can wear a size 4 or a size 10, depending on the cut. Daryl K's signature skinny trousers seem to command the most respect across the board, though donning a pair of her leather classics is not for the meek. "I'm scared to try them on," admits one curvier woman who struts about in the other two designers' pants. "By the time I find a pair I can squeeze my legs into, I'm swimming at the waist—you need long, skinny legs and no butt to wear Daryl K." M. E.

She-Men

The crossover of men's and women's fashion is a done deal: Seventh Avenue now *combines some men's and women's runway shows;* the Prada unisex Velcro backpack is this minute's pocketbook of choice for both sexes (to go along with his-and-her Capri pants). But now it seems that boys just want to be girls. Wall Street raiders indulge in seaweed wraps and botox injections (particularly popular at bachelor parties). At the recent Chloé store opening, the Mui Mui men's black leather platform thong was the popular choice for pedicured male feet (the same ladies' version irks women with its relentless between-the-toes chafing). For fall, Tommy Hilfiger offers a tartan red kilt so men can show off their own Krav Maga–trained calves. And for boys who once doused their necks in Chaps cologne, Ralph Lauren offers his newer, gentler fragrance—Romance for men. VANESSA GRIGORIADIS

RALPH LAUREN
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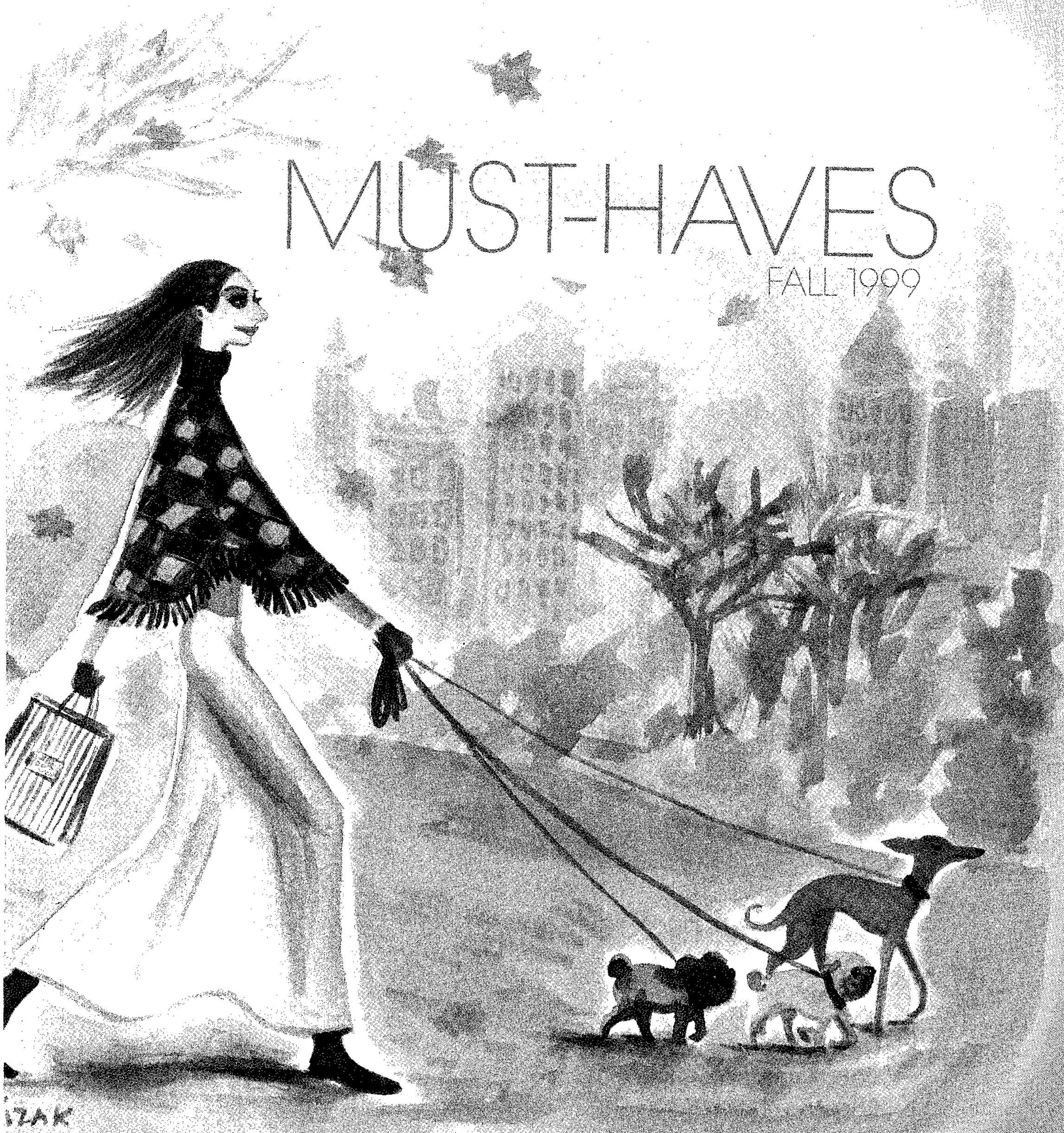
FALL 1999 THE COLLECTIONS HAVE ARRIVED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My Darling Clemency

The offer to pardon FALN terrorists inspired a textbook case of political hot potato as the mayor, the 'Post,' and even the cardinal lobbed burning spuds Hillary's way.

THEY'RE STILL POUNDING AWAY on old Bill down in Washington, what with Dan Burton's hearings and subpoena seeking information about Clinton's FALN-clemency order. Hillary seems to have survived the worst of it here in New York, but the episode is very much worth looking back on, because it suggests a pattern that will happen over and over again in this campaign if Mrs. Clinton doesn't develop into a smarter politician.

The FALN fracas, New York branch, is a textbook example of how (1) the mayor can use the power of his office, indeed his whole administration, to surround the enemy on several fronts; (2) the *Post*, when not checked by the city's more liberal press, can seize control of the local political agenda and drive the entire conversation; and (3) supporting conservative players, in this case the Catholic Archdiocese of New York, can deliver crucial support at just the moment that it will help delegitimize the other side. Let's examine each in its turn.

Giuliani's response was a skillful slow build. President Clinton's announcement of the clemency offer hit the papers on August 12, a Thursday. You would think today, given the ferocious volume at which the story has played out in the past couple of weeks, that the firestorm was immediate, right? But it wasn't. The first-day stories ran in the local papers as follows: the *Times*, section A, page 15; the *News*, page 10; and the *Post*, page 18. Similarly, Giuliani hardly came out swinging. His first response, that weekend, was a tepid one: As a former Justice Department higher-up, he understood the clemency process well and averred that before he really came to judgment on Clinton's decision he'd "like to see the pardon attorney's report." It was fully *eleven* days before the mayor finally started slamming the deal—without, needless to say, the benefit of having seen the pardon attorney's report.

Why the delay? For one thing, it might be that the mayor was waiting to see if the papers would bother to recall Gerry Adams, late of the IRA, and his visit to Giuliani's City Hall in the fall of 1994, when the mayor took the unusual step of presenting Adams with one of those crystal apples that mayors bestow only on visiting foreign dignitaries of whom they wholeheartedly approve (Giuliani also, at that time, chided President Clinton for not meeting publicly with Adams). Anyway, the papers didn't recall the Adams meeting, and by the time the mayor started blasting away at the president, the machinery of his government was enlisted in the crusade: Police Commissioner Howard Safir held a press conference with other elected and appointed officials blasting the deal and later held one with law-enforcement people and their relatives who'd been injured by FALN bombs.

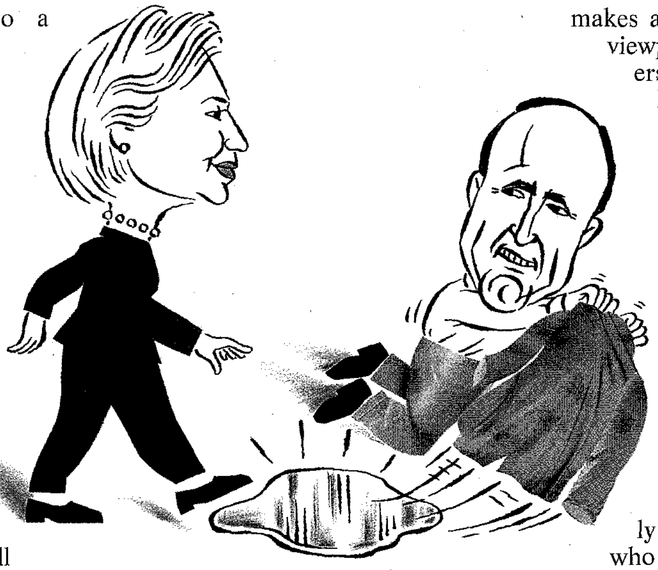


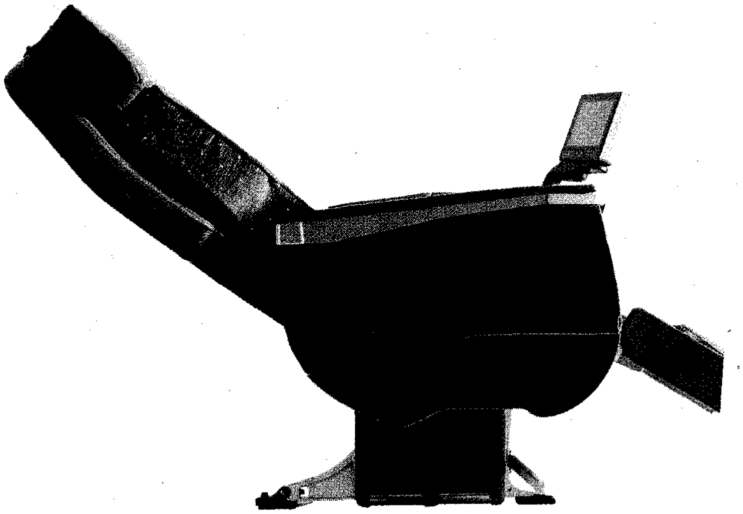
Illustration by Matthew Mart

Maybe, also, Giuliani was emboldened by the *Post*, which, as we've noted, had been slow on the uptake as the story broke but launched it into hyperspace mode the instant it was revealed that law-enforcement agencies in the Clinton administration opposed the clemency. During the month following Clinton's announcement, the *Post*'s overwhelming obsession with this story became evident; the paper ran something like four times the number of stories the *Times* ran. The *News*, too, kept the motor humming, but many of its stories—since the *News* employs a few leaners *à gauche* like Juan Gonzales and Lars-Eric Nelson and, to boot, actually makes an attempt to represent the viewpoints of Latino New Yorkers—were not anti-Clinton. Most of the *Post*'s coverage, by contrast, consisted of blood screeds, with even the straighter news stories packaged in that inimitable *Post* way of being technically "objective" without really being objective at all. The paper ran more than a dozen editorials on the subject—even going so far as to heap calumny upon Pat Moynihan, the one Democrat the paper has sort of occasionally liked over the years, and who opposed clemency (!) but is evidently an unforgivable Clinton-enabler—along with a large number of opinion columns.

Meanwhile, the *News* and the *Times* ducked and covered, editorially speaking. Each ran one or two soft editorials that could have won Pulitzers for fence-sitting. I'm not saying, by the way, they should have supported clemency. But how about an editorial, for example, noting the juxtaposition of the domestic right's fury at Clinton and Israel's release, during the heat of the FALN controversy, of 199 political prisoners, many of them undoubtedly former or perhaps present (or future) terrorists?

Both the *News* and the *Times* handed the FALN story to the *Post*, and if they keep behaving that way, the *Post* will decide how this race is covered. And Mort Zuckerman wonders why

Alone at last.



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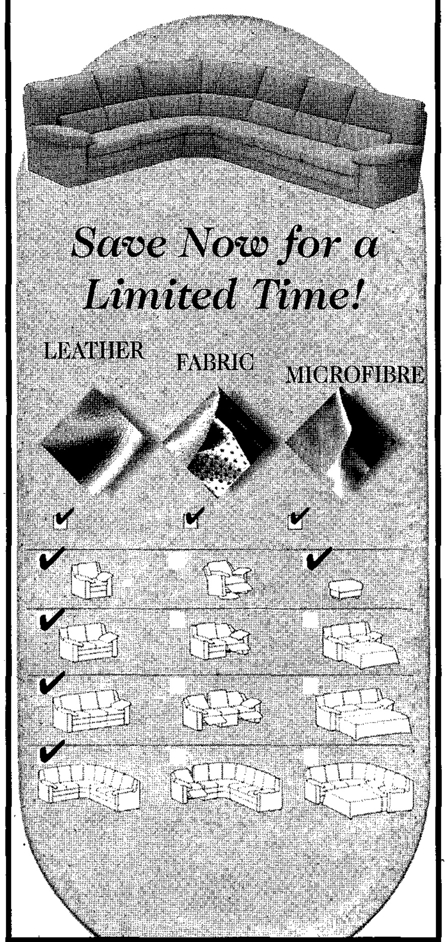

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people don't talk about his paper as much as they do Rupe's.

POSSIBLY THE MOST FASCINATING *POST* ARticle to appear throughout the brouhaha ran on September 9: CARDINAL DENIES BACKING CLEMENCY. White House spokesman Joe Lockhart, in defending the clemency deal, had invoked the cardinal as one of several religious and political leaders who'd urged clemency. Not so, corrected archdiocesan spokesman Joe Zwilling; O'Connor's 1996 letter to Janet Reno "does not indicate or imply in any way that he has taken a position or was suggesting an outcome," Zwilling said.

Let's see. Here's the first paragraph of that letter *in toto:* "I am writing to you to request your review of the cases of 15 Puerto Rican Federal prisoners (identifying information attached) for pardon or other remedy that would serve the cause of justice." Don't know about you, but to me, that seems to . . . indicate? imply? suggest? that a pardon would (or let's be nice and say *could*) constitute a just disposition. If that doesn't grab you, then there's O'Connor's remark, quoted in *Newsday,* just three months ago, at the Puerto Rican Day Parade. That event was dedicated in part to the fifteen FALN-ers. The *Newsday* article is admittedly weak on the context in which O'Connor made the following comment: "There comes a time when one must begin tempering justice with mercy." But imagine yourself a pro-clemency paradegoer hearing the cardinal speak thus, and decide whether you might reasonably infer that it's an endorsement of clemency.

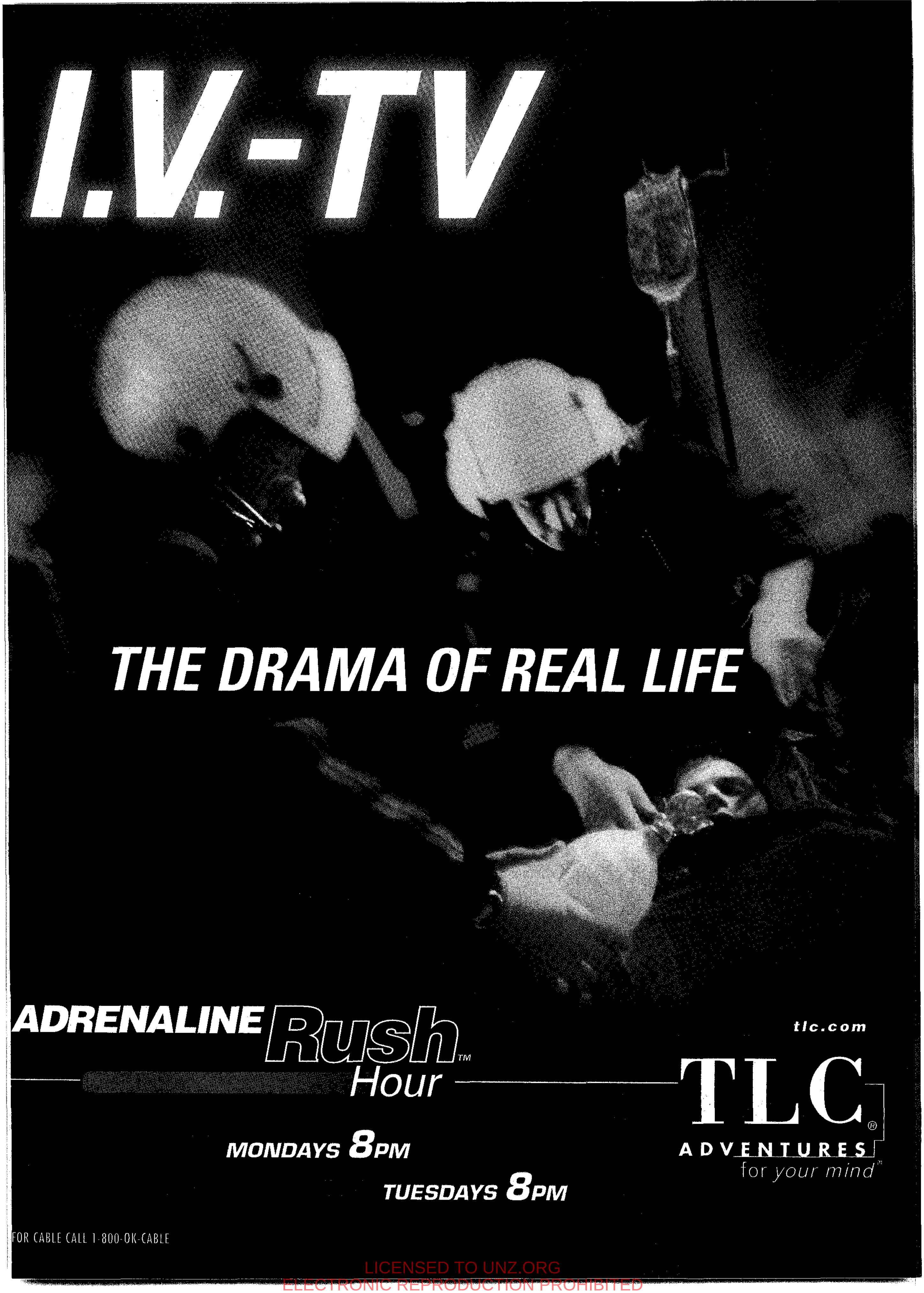
> *"I am writing to you to request your review of the cases of 15 Puerto Rican Federal prisoners* **for pardon or other remedy** *that would serve the cause of justice," Cardinal O'Connor wrote to Janet Reno in 1996.*

Whether O'Connor is backtracking on a previous position or guilty merely of leaving himself Clintonian wiggle room isn't the point, though. The point is that he has a history of injecting himself into politics, almost always in support of the right. He did so most notably during the presidential race of 1984, when he said he did not see how "a Catholic in good conscience can vote for an individual expressing himself or herself as favoring abortion"—a bolt of lightning aimed directly at Gerry Ferraro. He can't honestly use that litmus test in this race, since both candidates are, by his lights, baby killers, but his obviously chummy relationship with both the mayor and the *Post* will constitute in the coming months a formidable trifecta.

NONE OF THE FOREGOING IS WRITTEN OUT of solidarity with Mrs. Clinton. She handled the matter abysmally—with utterly no sense of timing and no real indication that she believed the clemency offer was either right or wrong from a moral point of view. Most of all, her fumbling highlighted the one real and meaningful aspect of her carpetbaggerism, which is that she has no history, no shared relationship, with New York's political structure. Bronx borough president Fernando Ferrer gracefully bailed her out at a press conference last Wednesday, saying that "one disagreement does not trouble make," but the fact remains that if she'd really known Ferrer and other Latino officials, if she'd been to a few Bronx County Democratic dinners in her life, she would have had some sense of how to work with them, how to oppose the clemency without rubbing their nerves too raw.

Clearly, being Hillary is both a blessing and a curse: a blessing in that she's surely the only outsider in America whom New York's Democrats would have welcomed into the Senate race they way they have, and a curse in that every word she utters will be parsed by her foes with a toxic intensity. She must understand this, since she's lived under just such a condition for (at least) the past eight years of her life. But she shows little awareness of how that scrutiny works in New York, and if she doesn't get up to speed on it, then her campaign will consist of lurching bruised and beaten from one FALN-type catastrophe to the next, as the mayor and the *Post,* with an assist from the cardinal or Orthodox Jewry, keep her off her game. It's still the preseason of this election, but the oddsmakers can sense already that Team Hillary needs an offense. ■

E-mail: tomasky@aol.com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Dais ex Machina

The new-media conference circuit has become the 'Pilgrim's Progress' of high-tech devotion—it's a traveling old-boy network, and invitations are the new status symbols.

I DON'T THINK OF SEPTEMBER AS BACK-to-school month anymore; I think of it as the return to the conference circuit—the hundreds, possibly thousands, of gatherings of CEOs, industry gurus, pundits, and authors and the people who want to meet them (and whom they want to meet).

These conferences—you see them advertised in full-page ads in business and technology magazines—do what business magazines do, and talk shows and chat rooms, only a lot better. You get rubbing-close to the people you want to know about; you get to hear stuff before it's public; you get to say, *Hey, I've got a good idea about that, too* (and generally, people listen to you and sometimes go into business with you). Conferences are not only an integral part of the information-technology-media industry—the background of hundreds of media deals—but media in and of themselves.

The first time I went to a conference—this was about ten years ago as a full-fare-paying attendee—I had one of those experiences people often have when first exposed to a new kind of media: I thought the world was about to completely change. I thought there should be conferences for everything (judging by the brochures I get, I may have been prescient about this). My immediate thought was that we should get rid of schools: Just send students to algebra conferences, AP-American-history conferences, bio conferences. At a good hotel, with great presentation tools and a strong, motivational speaker, you could do a semester in a weekend. Who wouldn't send their kids?

Since then, I've probably been to 200 conferences, as both attendee and speaker. (As an entrepreneur, I would have paid for the privilege of speaking at many conferences, and, in one way or another, often did. Once, in my entrepreneurial days, I hired a P.R. firm that, for a $40,000-a-month retainer fee, guaranteed its clients speaking posts at the best conferences.) Indeed, the natural progression on the conference circuit is to be promoted from attendee to speaker. Which is sort of the point about conferences (and about much new media in general): We're all experts. Or at least we're all in this together. We are all networkers. We are all self-promoters in the conference world.

But what happens if you actually have no product to sell, no IPO to stage, or no great urge to meet the conference's various CEOs and BMOCs?

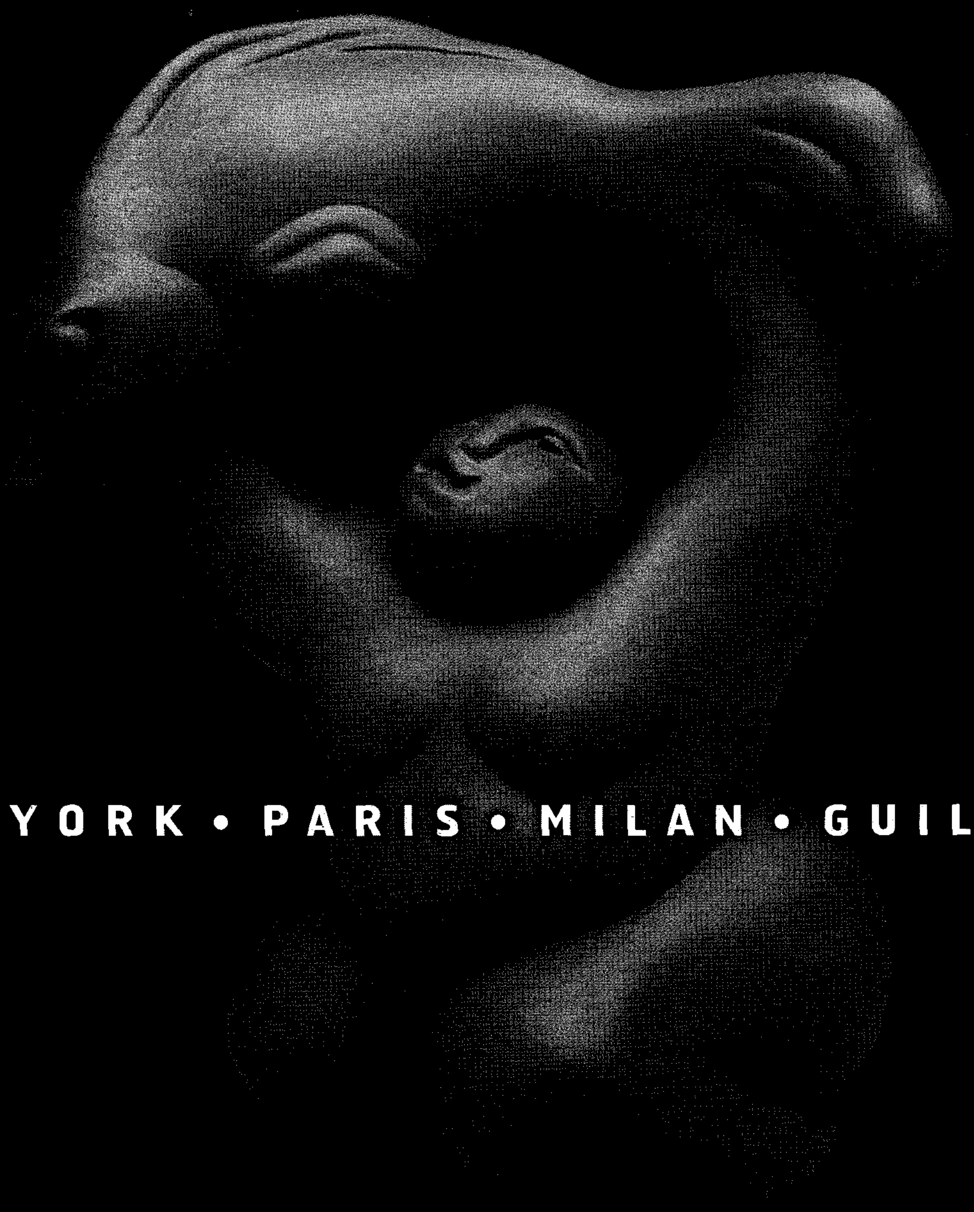
When I got a letter from Dow Jones chairman Peter Kann early in the summer asking if I'd be interested in speaking at the *Wall Street Journal*'s Technology Summit (conferences are often called summits), to be held in Washington, D.C., next week, I thought the *WSJ*'s sponsorship would certainly mean a straightforward exchange of fees for punditry services. I thought they were recruiting me because people would then pay them to hear me speak.

Obviously the *WSJ* pays pundits for their opinions—it does every day. In fact, the *Journal* turned out to be partnering on this conference with a technology-business gadfly named Richard Shaffer; he mounts the event and they split the gate. (This was not terrific news because I had spoken before at a Shaffer conference, paying my own way to San Francisco, and only thirteen people had shown up.) The conference, in other words, was more in the spirit of Silicon Valley than it was in the spirit of the *Wall Street Journal.*

But then I saw my name in a full-page ad in the *Journal* promoting the conference. *Ha!* I thought: Once you're printed up, they're stuck with you. So I brought up the money issue.

But apparently, Oxygen Media CEO Geraldine Laybourne and eBay CEO Margaret Whitman and Yahoo! president Jeffrey Mallett and more than 40 other CEOs (why was I on this list to begin with? I suppose on any dais, someone has to be the lowest-net-worth individual) weren't asking to get paid—nor was the *Journal* offering. So I said, begrudgingly, all right, I'll do it. Which would have been it, except the conference people scheduled me at an early hour. So I said, you'll at least pay for my hotel room, won't you? But there was no budging them (usually, at least on the expenses, you can get some pity). By

Illustration by Igor Kopelnitsky



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quick calculation, I was going to have to shell out $1,200 to give my speech.

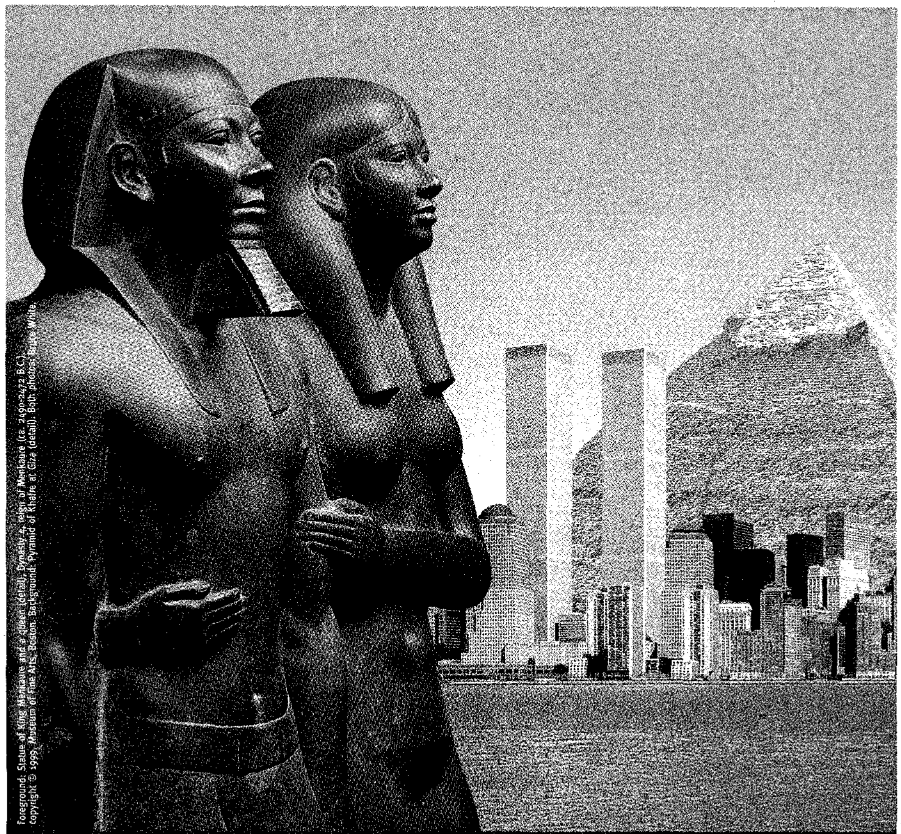
"I hope you'll feel that the pros of participating in Technology Summit 99 far outweigh the cons of having to pay your own way," Richard Shaffer e-mailed me. "Just to throw a few numbers out there: a full-page ad in the *WSJ* costs about $165,000 a day. By participating, you get nationwide exposure in a series of these full-page ads, three of which have already run; several more are to come. Besides the raw cost of the ad itself, there is the intangible value of appearing on the same page with scores of industry luminaries. There is also the event itself, at which you will have the opportunity to address a very-high-level business audience—we expect the event will sell out, as it has the past two years. Of course, press from all the major general interest and trade publications will be there as well."

"If you're in the information business and you're not **going to conferences** *three or four times a year in Laguna Beach, in Scottsdale, and on the Upper West Side, then you're really out of it.'*

What's more, I was told, the Dow Jones policy was not to permit its reporters to speak for compensation at conferences run by others for profit, so therefore it does not pay speakers either fees or expenses at its conferences. (What? Hello?)

This is when I started to behave badly. I said Dow Jones had taken my name for its own purposes and profits. Forget just the hotel room, I said, that's off the table; now I want my full fee (my full fee, by the way, tends to be whatever anyone will pay me). They said, on further thought, they were dropping my panel from the event, no reflection on me; they would, however, they said after a few more flames, be interested in donating $5,000 to a mutually agreeable charity if I would sign a release against all claims.

I SUDDENLY REALIZED, WITH HORROR, HOW old-media this was of me. In that model, I should be paid, as I am being paid for writing this, because giving opinions is what I do for a living. But in the new model, my opinions are just entrée to a relationship with someone else—in



Foreground: Statue of King Menkaure and a queen (detail), Dynasty 4, reign of Menkaure (ca. 2490-2472 B.C.). Copyright © 1999, Museum of Fine Arts, Boston. Background: Pyramid of Khafre at Giza (detail). Both photos: Bruce White.

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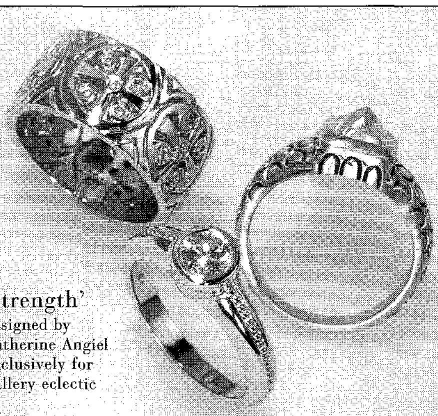

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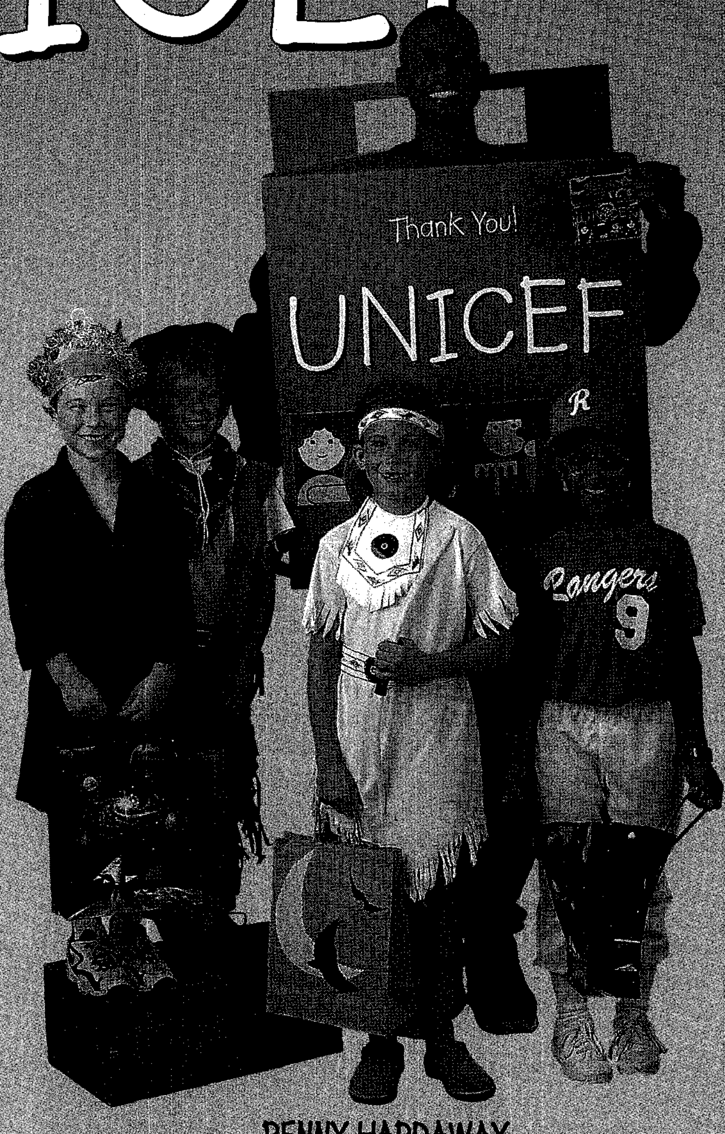

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many ways my opinions are just the icebreaker that will encourage others to express their (equally valuable) opinions. My compensation from Dow Jones is that my opinions might be heard by someone who might want to do some indeterminate business with me. "While there is no doubt the Technology Summit is a profit-making venture for the *Wall Street Journal,*" explained conference organizer Shaffer, "it is also a unique and prominent platform for the speakers who choose to accept our invitations to participate. The conference is of course nothing without the speakers, but we think the trade-off of expenses versus exposure is a fair one."

"You know," said one of the Dow Jones people involved in my dispute, "this is not about you."

By which I think he might have been saying, new media—this kind of new media—isn't about stars, or experts, or even celebrities as such, but more about being a member of a sort of club.

This is true, I think. The conference business, starting in the mid-eighties as a technology marketplace, launched a new social dynamic. Conferences, you could argue with only slight hyperbole, replaced the country club, the Old Boy network, the golf course, and the importance of where you went to college.

In some ways too the exclusivity of these conferences aped the class consciousness of clubs and schools. (It makes sense that as information has become cheaper and more accessible, there would be a new medium that would be the opposite: costly and exclusive.) For many of the highest-priced conferences—Esther Dyson's PC Forum held in March in Scottsdale, Arizona; Richard Saul Wurman's TED, held in Monterey in February; and Stewart Alsop's Agenda, held in October in Scottsdale—the main marketing principle is that you are being invited. Sometimes, even, the word *apply* is used. Now, as it happens, no one with a check is excluded. The fact is that anybody willing to pay (respectively) $3,900, $3,000, or $3,400, can meet John Doerr at PC Forum, or Norm Pearlstine at TED, or Bill Gates at Agenda. (There are, too, for the technologically less advanced, interdisciplinary conferences like Davos in Switzerland and the Clintons' Renaissance Weekend in Hilton Head.) But real exclusivity (Herb Allen's conference in Sun Valley is one of the genuinely exclusive gatherings) is beside the point. Conferences are theater, environment, and a degree of Walter Mitty fantasy—

you and Bill Gates—and a certain willing suspension of disbelief is called for.

If you think about it, the whole form is quite remarkable, requiring on the part of conference organizers (who become celebrated themselves—alpha moderators, they're known as) a very special sense of social and intellectual artistry, to bring people and ideas together in such a way that everyone feels they depart with something of greater value than what they came with—and to do this without necessarily paying anybody. It is new media. The proscenium is broken down. Both sides of the information equation merge. Users create the content they are using. Audience and players mix.

If you're looking for money to fund your technology or new-media business, the best place to do it is on the conference circuit. If you're looking for ideas about what business to start, or where to invest, or just generally what's going to happen technologically, commercially, and even culturally, an efficient place to learn this is on the conference circuit. If you're looking for gossip, the best place to go is a conference. Indeed, if you're in the information business and you're not going to conferences three or four times a year (at least) in Laguna Beach, in Scottsdale, in Amsterdam, on the Upper West Side—then you're really out of it.

BUT HOW DO I GET PAID? THIS IS THE QUESTION we—who are now called "content people"—are more and more worriedly asking. If everyone by virtue of his or her own self-interest is a provider of opinions, then how do people who have no other mission (no business to launch, no options to trade, no agenda to flog) than to be witty or clever or honest or in-your-face make a living?

But, honestly, even to myself I sound churlish and, worse, naïve. For better or worse, in the brave new world of new media, we are all individual entrepreneurs. You just have to get on the right side of the business model.

I, therefore, am starting my own conference. Why not?

My idea is that everybody who feels he or she has been skewered or offended or mistreated by this column should come and sit on a panel with me. I won't even make you pay.

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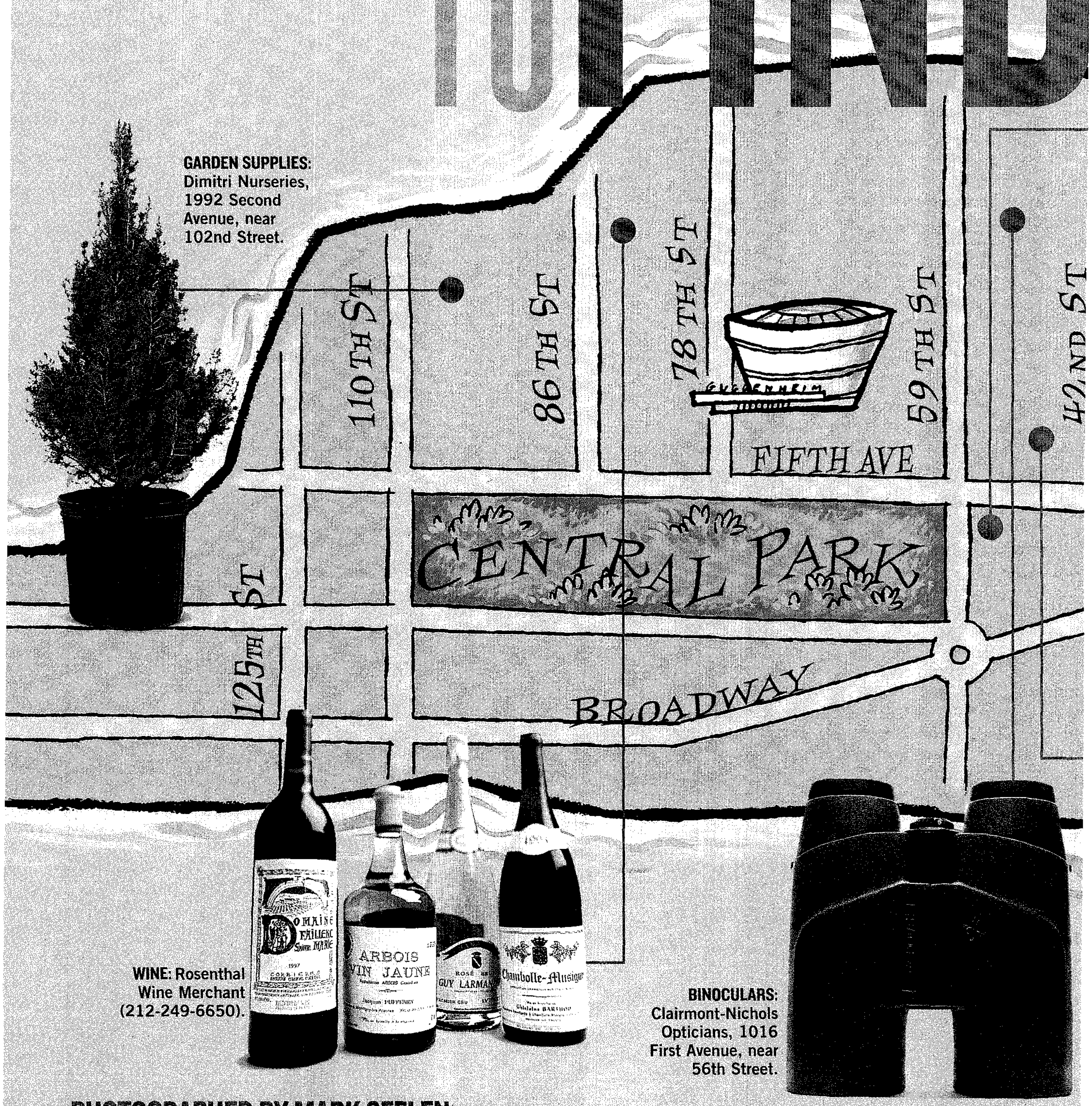
WHERE TO FIND


110TH ST
86TH ST
78TH ST
59TH ST
42ND ST
125TH ST
GUGGENHEIM
FIFTH AVE
CENTRAL PARK
BROADWAY

GARDEN SUPPLIES: Dimitri Nurseries, 1992 Second Avenue, near 102nd Street.

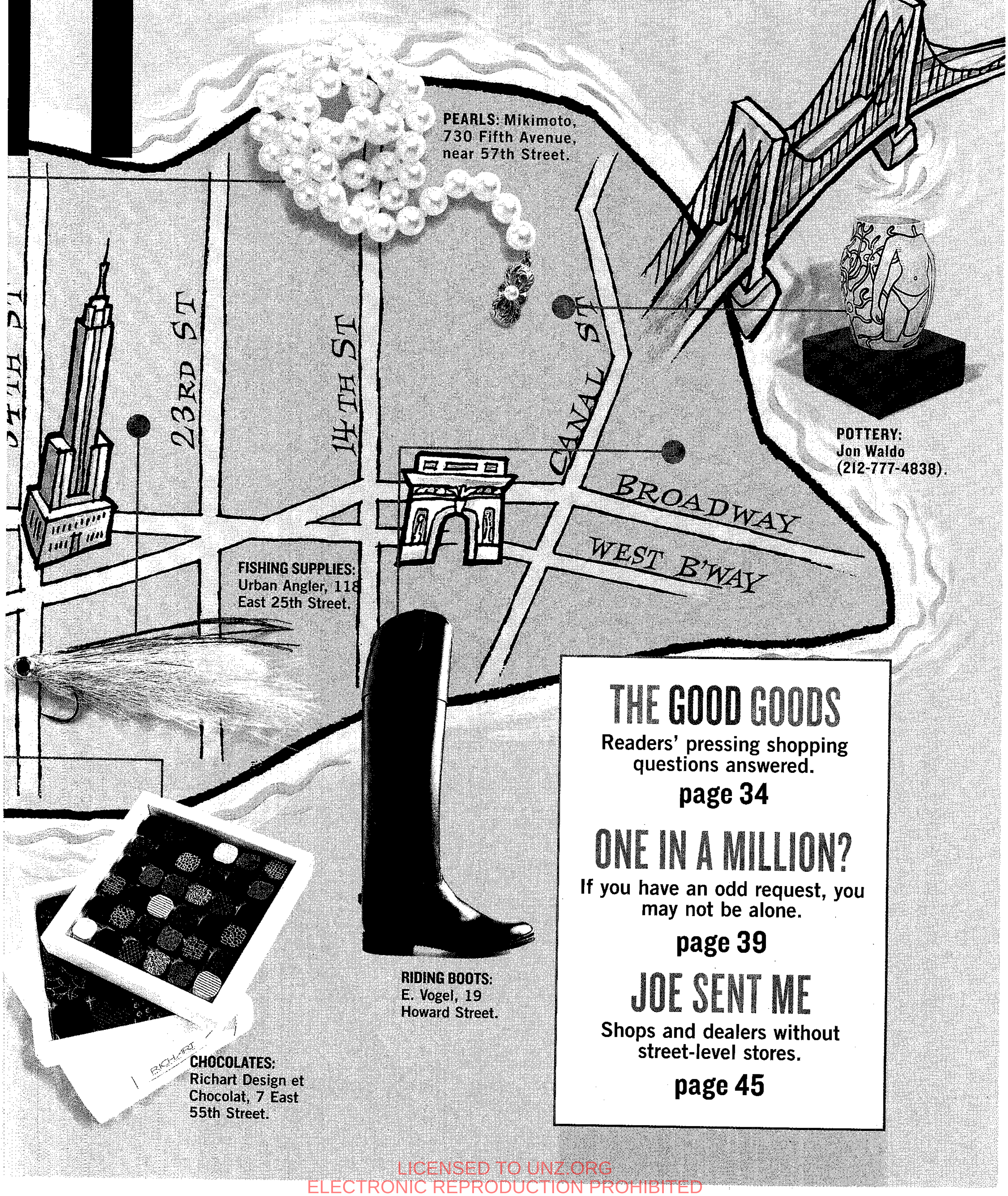
WINE: Rosenthal Wine Merchant (212-249-6650).

BINOCULARS: Clairmont-Nichols Opticians, 1016 First Avenue, near 56th Street.

PHOTOGRAPHED BY MARK SEELEN
ILLUSTRATIONS BY ROBERT CLYDE ANDERSON

IT

Dipping into her rich treasury of secret sources, **CORKY POLLAN**, *New York's* master shopper, maps out where the things you want most are hidden around town.



PEARLS: Mikimoto, 730 Fifth Avenue, near 57th Street.

POTTERY: Jon Waldo (212-777-4838).

FISHING SUPPLIES: Urban Angler, 118 East 25th Street.

RIDING BOOTS: E. Vogel, 19 Howard Street.

CHOCOLATES: Richart Design et Chocolat, 7 East 55th Street.

THE GOOD GOODS

Readers' pressing shopping questions answered.

page 34

ONE IN A MILLION?

If you have an odd request, you may not be alone.

page 39

JOE SENT ME

Shops and dealers without street-level stores.

page 45

TREASURE ISLAND

It's no secret that New York is one of the world's great shopping capitals. But finding the place that sells just the thing you are looking for can turn a brief errand into a wild-goose chase. Here Corky Pollan answers the most intriguing shopping questions she's received over the past year. Whether you're in pursuit of the newest digital technology or the most stylish handcrafted boot, the object you desire may be hiding in plain sight.

THE SWEET HEREAFTER

Q: I'm a raging chocoholic, and I'm visiting New York for the first time. What **chocolate shops** should I hit?

A: *New York* staff members recently did an informal chocolate tasting (yes, it's called work). We tested the chocolates of seventeen master makers, trying their truffles, boxed assortments, and old-fashioned sweets. And we came up with some surprises.

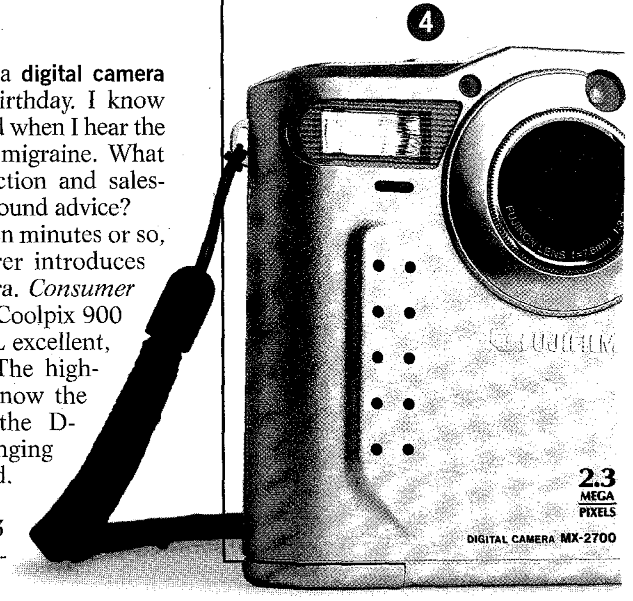
- **LI-LAC** (120 Christopher Street; 212-242-7374) was on everyone's A-list for its unsophisticated old-time confections. We couldn't stop gushing as we lit into the butter crunch, bark, turtles, and chocolate-covered orange and lemon peel. Li-Lac is not one of your elegant luxury chocolatiers; it's a Village institution that has been turning out small batches of handmade sweets for more than 70 years.
- **LA MAISON DU CHOCOLAT** (1018 Madison Avenue, near 78th Street, 212-744-7117; also Bergdorf Goodman) has toothsome cognac truffles. But two other truffle entries made it a three-way tie: butter-cream dreams from **NEUHAUS** (922 Madison Avenue, near 73rd Street, 212-861-2800; also Saks Fifth Avenue, Eli's Manhattan, and ABC Carpet & Home) and plain but awesome gems from **PAYARD PATISSERIE & BISTRO** (1032 Lexington Avenue, near 73rd Street, 212-717-5252; also Dean & DeLuca and Bergdorf Goodman).
- And we couldn't decide if we loved the delicate little bonbons from **RICHART DESIGN ET CHOCOLAT** (7 East 55th Street; 212-371-9369) or Maison du Chocolat's unadorned but amazing confections more, so we gave them both our vote for boxed assortments.

SHARPER IMAGES

Q: My husband wants a **digital camera** for his upcoming birthday. I know nothing about digitals, and when I hear the word *megapixel,* I get a migraine. What stores have a good selection and salespeople who can give me sound advice?

A: It seems like every ten minutes or so, another manufacturer introduces yet another digital camera. *Consumer Reports* rated the Nikon Coolpix 900 and the Olympus D-340L excellent, but that was in 1998. The high-performance Coolpix is now the 950; the Olympus is the D-340R. It's an ever-changing field.

- **LENS & REPRO** (33 West 17th Street; 212-675-



. Gemlike bonbons entice at ichart Design et Chocolat. 2. Off- hite wool-cashmere belted-funnel oat, a must-have from Gucci. 3. osies arranged by Antony Todd. 4. uji MX-2700 digital camera ocked at Lens & Repro.

1900) can help even if you don't know the difference between SmartMedia and CompactFlash memory cards or why you might want a camera with 2 million megapixels. Jeffrey Kay and his keen staff deal mostly with professional photographers, but they're patient with the novice. Their selection of digital cameras isn't huge, but each type has been staff-tested, and the store carries only those that are best in their class (determined by the pixel resolution and the price). Lens & Repro likes the Fuji MX-2700—it's about the size of a pack of cigarettes but delivers a great image—and the Nikon 950, which offers manual as well as automatic focus. Surprisingly, the prices at Lens & Repro are on a par with those at the megasize discount stores. • **FOTO CARE** (132 West 21st Street; 212-741-2990) is another photographer-recommended shop that's neophyte-friendly. It carries digitals for $25,000 that might be used for shooting a professional catalogue, as well as models for under $1,000. The pros here suggest the Leica for its superior resolution, and they like the Fuji MX-2900.

OR TRY: The city's most neighborly camera store is **WESTSIDE CAMERA** (2400 Broadway, at 88th Street; 212-877-8760), where the staff is friendly and savvy and prices are very competitive. • The most daunting aspect of shopping for a camera at **J&R MUSIC WORLD** (31 Park Row; 212-238-9000) is finding the right entrance in the warren of connecting shops. But once you are in, the staff is very helpful. And the newest, most cutting-edge cameras are likely to be at J&R first. • Avoid weekends and don't go at lunch hour are tips from savvy **B&H** shoppers (420 Ninth Avenue, near 33rd Street; 212-444-6670). And don't expect a lot of coddling from the sales staff at this behemoth of an electronics store.

WARM-UP ACT

Q: I vowed I'd treat myself to a **coat** this year, but I don't know what I want or where to look. Any suggestions?

A: Fashion insiders predict that the coat will be this season's most covetable possession. And what a crop! **GUCCI** and **PRADA** have opted for laser-sharp tailoring in their ladylike funnel-neck, knee-length belted beauties. **DOLCE & GABBANA**'s architecturally precise version comes in sunflower yellow, and **GIORGIO ARMANI** does a take on the English-schoolboy look, down to the velvet collar. Radically different are **CHANEL**, **DONNA KARAN**, **MICHAEL KORS**, and **RALPH LAUREN**, who have come up with unstructured floor-sweeping blanket coats with big shawl collars, while **MOSCHINO** does seventies-redux maxi-coats, and

CALVIN KLEIN and **BOTTEGA VENETA** have slouchy, bathrobey numbers. The fabrics are lush and the colors anything but black. White (or off-white), scarlet, and baby blue rule.

OR TRY: Many of these super-pricey designer looks can be had for much, much less. At **AGNÈS B.**, precisely tailored little funnel-neck coats in scarlet and white are $500, and **SISLEY** has stone-gray bathrobe wraps for under $300. • Department stores are also great places to get deals on coats, including top labels. Their inventories are huge, and coats go on sale long before cold weather sets in.

PETAL PUSHERS

Q: I entertain a lot and hate worrying about **flowers**. Are there any florists that might come to my home and arrange flowers weekly or monthly?

A: Actually, there are many, but here are a few of my favorites. They'll visit your apartment to check out the color scheme and the containers. Smallish vessels are usually picked up and filled in the studio; oversize ones are arranged in your home.

• **ANTONY TODD** (212-367-7363), he of the intimidating client list, is not above putting together fabulous flowers for the ordinary mortal, at a price. Todd loves doing festive arrangements for parties, subtler and quieter ones on a weekly basis. He might do a bowl filled with water lilies in the foyer and use moss (not flowers) another time, and he likes coming up with confections that last more than a week. Though there's no charge for an initial visit, his services do not come cheap—$500 a week, he tells me, is a good starting point. • **WOLFGANG THOM** of Décor Floral (212-279-9066) does bold, inventive nosegays for the city's beautiful people. There's no initial fee, but the minimum for an arrangement is $75, plus $25 an hour for in-house arranging. • **ELAN** (212-240-9033) has Michael Davis, who's comfortable with any arrangement, from dramatic to simple, so he can create whatever look a client might want. There's no charge for an initial visit; minimum for flowers is $45, plus delivery.

OR TRY: Zezé Calvo of **ZEZÉ** (212-753-7767) works in many styles, but he's known for his monochromatic creations. There's no initial fee. His minimum is $65, plus delivery. • Lesly Zamor, the owner-designer of **BLOOM** (212-620-5666), creates tone-on-tone designs, seen in various haute magazines. The charge is $50 to $100 for a consultation, and the minimum order is $65. • Sandra Bernhard, Cynthia Rowley, and William Wegman are on **PRUDENCE DESIGNS'**

1. Cavalry wool-twill jacket and wool pants by Paul Smith. 2. Italian kid-leather boots from Jimmy Choo. 3. Mondrian-ish Ido board game by Game Show.

(212-691-1356) client list. Grayson Handy is as much into containers as flowers; he'll even supply a vintage McCoy vase or a hand-thrown pot when needed. The minimum arrangement is $45, $150 for something on a grander scale.

SHOOTING FOR THE HIP

Q: My younger brother is visiting me in October. He's so cool, and he's always teasing me because I'm so Brooks. What **hip men's stores** should we hit?

A: For starters, take him to **BARNEYS NEW YORK**, where there's always a crop of young, up-and-coming designers as well as the big-league names. Neo-military is still the look of the moment, and **HELMUT LANG** and **PRADA** designs have lots of the requisite army details: sweaters with nylon patches, pants with seamed knees, motocross accents. Many of the boots are takes on combat footwear. Newly groovy on the men's fashion scene are sweaters with color-block tipping, like the nifty designs of Roberto Collina and Giuliano Fujiwara.

OR TRY: If his credit card can take some major action, hit **GUCCI** (10 West 57th Street; 212-826-2600), **GIANNI VERSACE** (647 Fifth Avenue, near 51st Street; 212-317-0224), **MOSCHINO** (803 Madison Avenue, near 67th Street; 212-639-9600), and **DOLCE & GABBANA** (825 Madison Avenue, near 68th Street; 212-249-4100) to check out what these edgy designers are into. • Head south for dorky-cool Hugh Grant–ish looks at **PAUL SMITH** (108 Fifth Avenue, at 16th Street; 212-627-9770). Smith is into military, too, but it's very British-army, not American. • In SoHo, pop into **HELMUT LANG**'s (80 Greene Street; 212-925-7214) emporium. • And it's **NOVA USA** (100 Stanton Street; 212-228-6844) for rather sexy, downtown-boy basics. Tony Melillo is responsible for the cut of these casual clothes. Here, color is the story: baby blues, army greens, violet.

MADE FOR WALKIN'

Q: **Boots** seem to be this season's must-have. What looks are cool?

A: Anyone checking out boots this fall has some maddening choices. Should they be flats or killer stilettos, ankle- or knee-highs, leather or pony, red or tried-and-true black? Here are some of my picks: **RALPH LAUREN** red felt knee-highs are as flat and svelte as a fencer's. Also flat and red are **BANANA REPUBLIC** leather Chrystie boots, while the **HOGAN** red pony-skins have chunky rubber soles. On the stiletto front, I'd happily settle (if I could walk in them) for **JIMMY CHOO** olivey-green tall boots, or **SIGERSON MORRISON** black leather beauties. Even ankle boots offer no simple solutions; there's **MIU MIU**'s take on Gibson-girly lace-ups, **NARCISO RODRIGUEZ**'s revamped sixties nude leather etched in black, and **MARK SCHWARTZ**'s camel-hair pony, which is so this moment.

PAWN SHOPS

Q: So many of my friends are into **chess and other games**. I wanted to give them chess sets or absorbing puzzles for Christmas. What stores carry good selections?

A: Chess is the champion of games, but you can find many ways to challenge adults.

• **VILLAGE CHESS SHOP** (230 Thompson Street; 212-475-9580) should be of interest to anyone with even a passing interest in chess. George and Julia Frohlinde's 27-year-old establishment is dusty, smoky, and as much a chess club as a store (players can pick up a game for $1 an hour). Half the shop is lined with tables where numerous heads are intently bent over chessboards—all rather appealingly old-world. A hundred or so chess pieces jam the outside windows; hundreds more fill glass cabinets and tables inside. It's a mind-numbing collection of historical figures (Napoléon, the Crusaders), literary giants (Shakespeare and Lord Byron), and kids' favorites (dinosaurs, Alice in Wonderland, the Simpsons). • **THE COMPLEAT STRATEGIST** (11 East 33rd Street; 212-685-3880) is for dedicated gamers. This 25-year-old company has a game for every battle ever fought. There's Conquest of Gaul, Napoleon at Bay, Gettysburg, Lodz 1914, Campaign to Stalingrad, the Sinai Crisis. Some of these games of strategy can go on for 100 hours with more than 400 pieces in play. But don't be put off. The owners also carry what they call beer-and-pretzel games (ones that even novices can play in less than an hour).

OR TRY: CHESS FORUM (219 Thompson Street; 212-475-2369) has attempted to clone Village Chess, with hundreds of figural sets in every imaginable material and every price range. • "Uptown they're into trendy, like Taboo and Guesstures," says Joel Schneider of **GAME SHOW** (1240 Lexington Avenue, near 84th Street, 212-472-8011; and 474 Sixth Avenue, near 12th Street, 212-633-6328). "Downtown, it's games of strategy, Quarto and Quoridor." Schneider and his partner, Ed Martinedes, carry these along with the city's largest selection of jigsaw puzzles.

PLAY FOR KEEPS: Historical chess figures—and hundreds more—cram Village Chess Shop's shelves.

STRING THEORY

Q: I want to surprise my fiancée with a traditional **pearl necklace**. Where can I shop so I don't get ripped off?

A: One can get very long-winded when talking about saltwater pearls. Unlike diamonds, pearls have no international grading system, but Devin Macnow (executive director of the Cultured Pearl Information Center) tells me there are five factors that affect the value. The most important thing is luster: You should be able to see your reflection in each pearl, and it shouldn't be white or chalky. Next in importance is surface: Since pearls are naturally made, there will be some slight imperfections, but you should look for pearls that don't have bumps, cracks, chips, or spots (especially near the drill hole). The rounder the shape, the more valuable the pearl. Color is a personal preference, but the pearls you buy should complement your fiancée's complexion (if she's fair, you should go for whitish pearls with a hint of rose; if she's dark, creamier tones). Size is the final factor (the larger the pearls, the more expensive the necklace): Most pearls sold today are between 6½ and 7½ millimeters, but whatever the size, all the pearls in a necklace should be carefully matched.

If you buy from a small shop, be sure to get an independent certified appraisal in writing with a complete description of the pearls (you might try the International Gemmological Institute; 212-753-7100). Expect to pay about $1,000 to $1,500 for a good-quality saltwater-pearl necklace; a cheaper option is to buy freshwater pearls. Unlike with saltwater oysters, which produce a single pearl (with luck), tissue-grafting techniques are used on freshwater mollusks so they can produce 20, 30, or more pearls at a time, which costs significantly less.

- **MIKIMOTO** (730 Fifth Avenue, near 57th Street; 212-664-1800) is the first name that comes to mind. When Kokichi Mikimoto introduced the cultured pearl in 1893, he changed the pearl market forever, and in his namesake store you'll see why. A sixteen-inch necklace of five-millimeter pearls is around $1,500; an eighteen-inch one of nine-millimeter pearls is around $17,500, while a necklace of the shop's very finest would range from $2,590 to $99,000.

OR TRY: Other jewelry stores to check out would be **TIFFANY & CO.**, **CARTIER**, **VAN CLEEF & ARPELS**, **H. STERN**, and **FORTUNOFF**. Though you may be paying extra for their prestigious names, you can relax about quality. Surprisingly, the city's major department stores are a less costly alternative. **BARNEYS NEW YORK**, **BERGDORF GOODMAN**, **LORD & TAYLOR**, **MACY'S**, and **SAKS FIFTH AVENUE** all carry Japanese saltwater pearls, often at prices 20 percent cheaper than many of the jewelry stores.

ALL SHOOK UP

Q: I've been eager to invest in a ***vintage martini shaker*** *for celebrating* the millennium in style. Do you know any shops that sell them?

A: Ever since Stephen Visakay's book *Vintage Bar Ware* appeared in 1997, Art Deco–ish shakers, jiggers, and the rest have become hot, with prices to match. Once a flea-market staple, shakers from the twenties and thirties are now almost impossible to find. Here are a couple of stores, though, that are likely to have a selection on hand.

- **DECO DELUXE** (993 Lexington Avenue, near 72nd Street; 212-472-7222), Sandi Berman's classy store filled with the unexpected, like Art Deco mirrored vanities, silvery armoires, and wood-and-nickel stand-up bars, has a fab collection of vintage bar accessories from the glory days of the martini. Shakers come in all the most collectible shapes—zeppelins, milk cans, penguins, bells—and Berman has vermouth pourers, silver-plated jiggers of every description, and dozens of swizzle sticks. Less kitschy is a handsome Norman Bel Geddes Manhattan set that in-

1
2
3
4
Garden Tools
DYNO
Zoot Scoot

1. Akoya saltwater-pearl necklace from Mikimoto. 2. Vintage cobalt blue glass-and-chrome shaker by Mood Indigo. 3. Garden Tools of Maine hand rake from the Grass Roots Garden. 4. Dyno Zoot Scoot stocked at Larry & Jeff's Bicycles Plus.

cludes a shaker, a tray, and glasses. Prices can now top $4,000. • **MOOD INDIGO** (181 Prince Street; 212-254-1176) is a mecca for the chic with a taste for retro, especially housewares from the thirties, forties, and fifties. Diane Petipas's tidy shop is best known for its Fiestaware and its seemingly endless supply of campy salt and pepper shakers, but four years ago, Petipas got carried away and bought 500 vintage cocktail shakers. About half are glass, the kind with recipes for martinis and Manhattans printed right on the side (great for the memory-impaired); others are the highly prized red and cobalt-blue shakers with chrome tops. • **DEPRESSION MODERN** (150 Sullivan Street; 212-982-5699) is an ever-changing emporium of modernism, dependent upon what owner Michael Smith brings back from his buying forays around the country. But vintage barware is one of Smith's staples: Chrome-topped glass shakers, jiggers, and cocktail and martini glasses are always around.

GROWTH MARKET

Q: I've just bought an apartment that has a tiny **garden** in back. Is there a store in Manhattan that sells bulbs, shrubs, plants, and tools?

A: You are not the only urban gardener. City dwellers who want to get a little dirt under their nails can find what they need both up- and downtown.

• **DIMITRI NURSERIES** (1992 Second Avenue, near 102nd Street; 212-876-3996) has the look, smell, and feel of a country store but doesn't require a trip out of the city. Dimitri Gatanas's grandfather started the business in the early sixties, and the nursery now occupies 15,000 square feet of land with three greenhouses. Owners of posh townhouses on 64th Street as well as renters in the Village are lured uptown by Dimitri's vast selection of greenery—and his reasonable prices. There's a concentration of trees and shrubs that survive on our mean streets, like the ginkgo and the Bradford pear. Dimitri has hundreds of bulbs and perennials for planting this fall, seeds and seedlings galore in the spring.

• **CHELSEA GARDEN STORE** (207 Ninth Avenue, near 22nd Street; 212-741-6052) and **CHELSEA GARDEN CENTER** (321 Bowery; 212-777-4500) are the city's other full-service nurseries. The Ninth Avenue location is now devoted to indoor gardening; the company's new Bowery space is the place for tools, soil, seeds, bulbs, fertilizer, shrubs, and anything else a garden or gardener might need. The staff, an enthusiastic bunch, wax poetic over adorable yellow-pear-tomato seedlings they carried last June, their beautiful Spear & Jackson spades, darling new clippers, and marvelous Ames short-handled tools so perfect for tiny backyards.

OR TRY: SoHo's **GRASS ROOTS GARDEN** (131 Spring Street; 212-226-2662) is a tropical Eden, a jungle of unusual plants—but also tools and seeds. • **SMITH & HAWKEN** (394 West Broadway; 212-925-0687) tools are legendary, and in the company's SoHo outpost you'll find all the essentials hidden among the clogs, Japanese farmer's pants, and topiaries.

WHEEL LIFE

Q: I'd like to give my granddaughter a bicycle for her 4th birthday. What kind should I get for her, and where should I go to buy a **kid's bike**?

A: Cycling pros tell me that you should avoid toy stores and opt instead for a neighborhood bike shop. And don't plan on surprising your granddaughter; take her along to make sure the bike is the right size and fit. Here are a few things to check for: a sturdy frame and steel ball bearings (identified by their adjustable nuts), padding on the tube bar and the handlebar stem, air tires, heavy-gauge-steel training wheels, and (for safety) that it's been assembled by a mechanic. Your granddaughter will probably need a sixteen-inch-wheeler, and you should buy a one-speed, foot-brake standard model. Avoid mountain bikes or any others with hand brakes (little ones don't have the strength). You want to be able to raise the seat height and change the slant of the handlebars as the child grows. Expect to pay between $85 and $149.

Here's a list of reliable neighborhood stores that always have a good selection of kids' bikes in stock, and the brand names they carry:

• **BICYCLE RENAISSANCE** (430 Columbus Avenue, near 81st Street; 212-724-2350): Trek, Zephyr, and Specialized in twenty-inch-wheelers.

• **TOGA BIKE SHOP** (110 West End Avenue, at 64th Street; 212-799-9625): Fisher, GT, Specialized, and Ross.

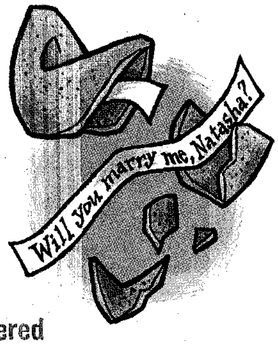
• **METRO BICYCLE** (1311 Lexington Avenue, at 88th Street; 212-427-4450): Ross, Cignal, Raleigh, Trek, Dyno, Fisher, and Specialized.

• **LARRY & JEFF'S BICYCLES PLUS** (1400 Third Avenue, near 79th Street, 212-794-2929; and 1690 Second Avenue, near 87th Street, 212-722-2201): Ross,

Illustrations by Robert Clyde Anderson.

ODD MAN OUT

Everyone has them, secret needs that cannot easily be met in everyday stores. Here are some stumpers:


Will you marry me, Natasha?

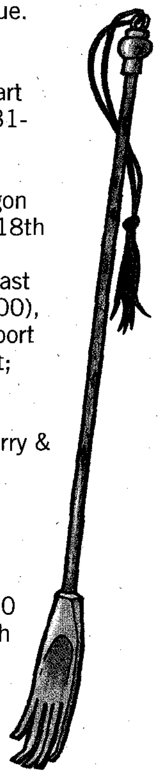
Personalized fortune cookies: Fortunately Yours (800-337-1889).

Organic bed linens: Terra Verde Trading Co. (120 Wooster Street; 212-925-4533).

Men's short-fingered leather gloves: Cadet manufactures a line of gloves with short fingers, and they're available at Saks Fifth Avenue.

Personalized bookplates: Bowne & Co., Stationers (211 Water Street, South Street Seaport; 212-748-8651).

Christening gowns: Au Chat Botté (1192 Madison Avenue, near 87th Street; 212-722-6474), The Stork Club (142 Sullivan Street; 212-505-1927), Trouvaille Française (212-737-6015; by appointment only), and Saks Fifth Avenue.



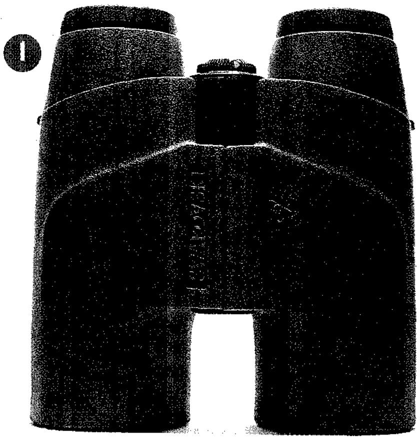
Old-fashioned back-scratchers: Pearl River Mart (277 Canal Street; 212-431-4770).

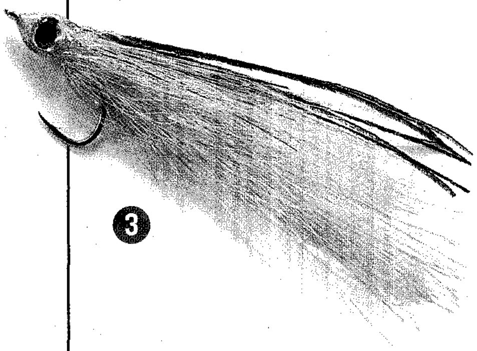
Ski rentals for kids: Paragon Sports (867 Broadway, at 18th Street; 212-255-8036), Princeton Ski Shops (21 East 22nd Street; 212-228-4400), and Scandinavian Ski & Sport Shop (40 West 57th Street; 212-757-8524).

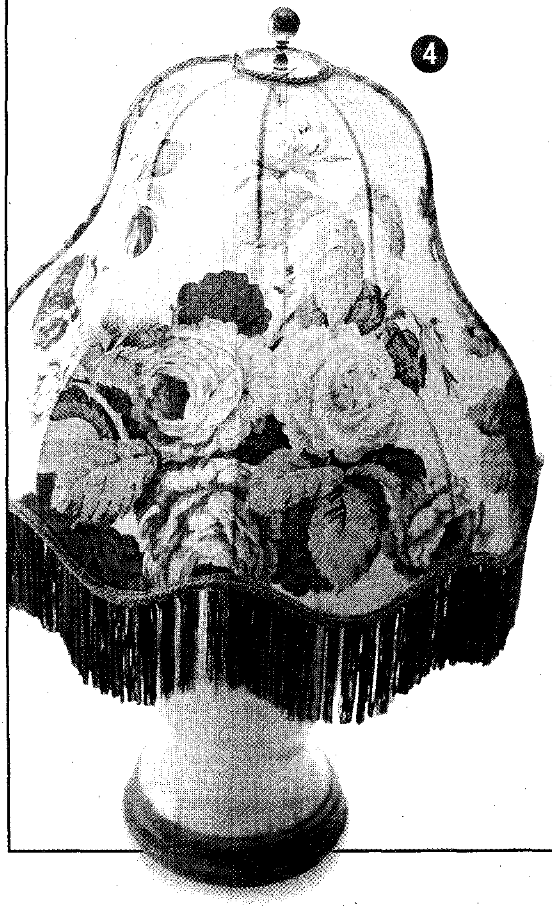
Scooters for preteens: Larry & Jeff's Bicycles Plus (1690 Second Avenue, near 87th Street; 212-722-2201).

Twenty-four-inch men's handkerchiefs: Leron (750 Madison Avenue, near 65th Street; 212-753-6700) and Sulka (430 Park Avenue, at 55th Street; 212-980-5200, and 840

MORE ODDBALL QUERIES NEXT PAGE







1. Swarovski birding binoculars from Clairmont-Nichols Opticians. 2., 3. Saltwater fly and stocking-foot waders at Urban Angler. 4. Victorian-ish floral lampshade by Unique Lamp Shades.

Raleigh, Schwinn.

- **SID'S BIKE SHOP** (235 East 34th Street; 212-213-8360): Schwinn, GT, and Dyno.
- **14TH STREET BICYCLES** (332 East 14th Street; 212-228-4344): Ross, Cignal, GT, Raleigh, and Trek.
- **BICYCLE HABITAT** (244 Lafayette Street; 212-431-3315): Trek and Specialized.
- **FRANK'S BICYCLE SHOP** (553 Grand Street; 212-533-6332): Schwinn, Raleigh, and Ross.
- **GOTHAM BIKES** (112 West Broadway; 212-732-2453): Cignal, Schwinn, Dyno, and GT.
- **R & A CYCLES** (105 Fifth Avenue, at Park Place, Brooklyn; 718-636-5242): Trek, Royce Union, and Schwinn.
- **LARRY'S CYCLE SHOP** (1854 Flatbush Avenue, Brooklyn; 718-377-3600): Giant, Ross, Raleigh, and Schwinn.

PRIVATE EYES

Q: I'm really into birding, but the **binoculars** I've been using are just not sharp enough. Where should I go for a new pair, and what brand should I buy?

A: Norman Stotz of the New York City Audubon Society says that you should choose binoculars that are "comfortable on the eye and in the hand." Since comfort will be different for everyone, it's important to try them out rather than to buy from a catalogue or over the Internet. Stotz prefers 8x/40 or 10x/40 binoculars and claims you shouldn't go for more than ten-times magnification for birding; beyond twelve-times, the magnification amplifies the slightest shaking in your hand.

- **CLAIRMONT-NICHOLS OPTICIANS** (1016 First Avenue, near 56th Street; 212-758-2346), where David Letterman goes for his binoculars, would be tops on my list. A family-run business that's been around since 1885 and known for its specs, Clairmont also carries a superior assortment of high-quality optical instruments by all the coveted names—Zeiss, Leica, Swarovski, Steiner, and Nikon. The four resident opticians are experts, yet they're patient and soft-sell and will encourage you to take numerous binoculars out on the sidewalk to give them a try.
- **SPECTRA AUDIO RESEARCH** (903 Madison Avenue, near 73rd Street; 212-744-2255) is another customer-friendly source. Though it's known for state-of-the-art surveillance equipment and night-vision devices, owner Michael Goodrich (who's something of a binoculars expert) always has high-quality birding glasses on

hand. He considers the Swarovski one of the best around for clear, bright viewing of the finest bird feathering. But Goodrich also likes the Bausch & Lomb 8x/40 and an Olympus 10x/50.

OR TRY: The binoculars at **PARAGON SPORTS** are sports-related, with boating and trekking prime. • **WILLOUGHBY'S KONICA IMAGING CENTER** (138 West 32nd Street; 212-564-1600) has a well-organized binoculars department. • If you know exactly what you're looking for, you might find it at **B&H** for the lowest price (though all the stores mentioned above discount binoculars).

CITY OF ANGLERS

Q: I've developed a passion for **fly-fishing** and wonder if there are actually stores in Manhattan where I can pick up the necessary garb and gear.

A: Even in midtown, miles from any stream, you can find everything from bamboo poles to high-end graphites and passionate fishermen to buy them from.

• **URBAN ANGLER** (118 East 25th Street; 212-979-7600) is nestled on the third floor of a midtown office building, yet it's equipped with all the rods, reels, and flies you'd need. Owners Steve and Jon Fisher (a father-and-son team) are vastly knowledgeable and patient even with fishing dummies. They stock mainly high-end equipment and only the products that they've tested: rods by G. Loomis, Sage, and Winston; reels by Abel, Tibor, and Ross; and lines by all the top names. And they carry anything you might need for the sport of the moment, saltwater angling. Hundreds of flies are neatly lined up in wooden cases; cabinets hold the larger and more colorful saltwater ones. There are vests, jackets, gear bags, and Gore-Tex stocking-foot waders too.

• **CAPITAL FISHING TACKLE COMPANY** (218 West 23rd Street; 212-929-6132) demonstrate their rods on 23rd Street. So if you see someone fly-casting on the sidewalk, don't do a double-take. This 100-year-old company (30 years at its present location) not only stocks both inexpensive rods like the Pflueger composite graphite and Thomas & Thomas high-end graphites but it even has bamboo beauties for the purist. There are reels for the beginner and the pro and, of course, a full range of lines, flies, waders, and gear bags.

OR TRY: The great-granddaddy of American fly-fishing, **ORVIS** (355 Madison Avenue, at 45th Street; 212-697-3133) was founded by Charles F. Orvis in 1856, and the Manchester, Vermont–based company has been producing the most technologically advanced fly-fishing gear ever since. • The selection isn't huge, but **PARAGON SPORTS** (867 Broadway, at 18th Street; 212-255-8036) carries all the fly-fishing essentials (rods, reels, and lines). • An oddity on the fly-fishing scene is Frank McNamara's **DIAMONDS & FLY'S** (595 Fifth Avenue, at 48th Street, fourth floor; 212-888-4677). It's a quiet sanctum offering a strange amalgam of jewelry and fly-fishing gear.

LIGHTS FANTASTIC

Q: I've recently had to dismantle my mother's apartment, and I discovered a cache of beautiful old **lamps**. The bases are in good shape, but the **shades** are all tattered. Where can I go for new ones that will look like the originals?

A: A good lamp shop will not only replace a shade, and make a frame and shade from scratch, but it will change the way you see shades forever.

• **UNIQUE LAMP SHADES** (247 East 77th Street; 212-472-1140) is home to Perry Megown, a whiz at creating shades in every shape and style, from simple to outrageous. Everything in his cozy nook is custom-made, hand-sewn in a teeny workroom behind the shop by Megown and his "ladies." Even the frames are hand-built by a Brooklyn frame-maker. Megown can make shades in any fabric, or out of pleated paper, string, mica, goatskin, whatever.

• **ORIENTAL LAMPSHADE COMPANY** (223 West 79th Street, 212-873-0812; and 816 Lexington Avenue, near 62nd Street, 212-832-8190). Ron Murakami will work with a customer to design the correct shade for the lamp, the room, and the height of the table on which it will sit. As with custom-made shirts, everything is done by hand, from hand-cutting the paper patterns to hand-binding the frames to hand-stitching the fabric. Less pricey are Murakami's ready-mades, and he stocks a huge assortment in just about every color, size, shape, and style.

OR TRY: The shelves at **JUST SHADES** (21 Spring Street; 212-966-2757) are piled high with more than 3,000 mostly white and ecru lampshades of every size, but about 60 percent of the business is custom. • A homemaker's Eden, **GRACIOUS HOME** (1220 Third Avenue, at 70th Street, 212-517-6300; and 1992 Broadway, at 67th Street, 212-231-7800) is rife with lampshades in every shape (from oval to bouillotte), every style (box pleat to country pleat), and every fabric (muslin to needlepoint).

ODD MAN OUT

Madison Avenue, near 69th Street; 452-1900).

Wedding-gown rentals: Just Once (290 Fifth Avenue, near 30th Street; 212-465-0960; by appointment only).

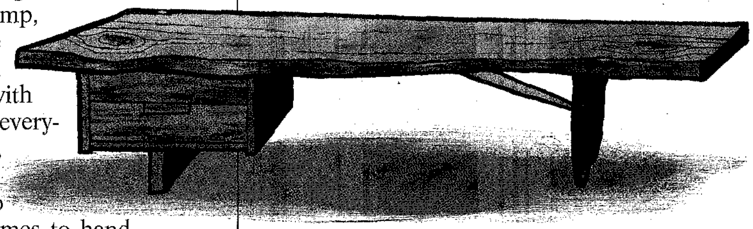
Custom-size mattresses: Charles H. Beckley (979 Third Avenue,at 58th Street; 212-759-8450) and Long Bedding (121 West 72nd Street; 212-873-1752).

Men's wool capes: Custom-made capes, Winston Tailors (11 East 44th Street; 212-687-0850).

Monogramming: Hoofbeats (232 East 78th Street; 212-517-2633).

Personalized mugs: Axis Promotions & Events (568 Broadway, at Prince Street; 212-226-0886; 50-mug minimum) and Evergreen Corporate Gifts (22 West 21st Street; 212-242-4438; 144-mug minimum).

Oversize tablecloths: E. Braun & Co. (717 Madison Avenue, near 63rd Street; 212-838-0650), Frette (799 Madison Avenue, near 67th Street; 212-988-5221), Leron, Pratesi Linen (829 Madison Avenue, at 69th Street; 212-288-2315), and Schweitzer Linens (all locations).



George Nakashima furniture: 1950 (440 Lafayette Street; 212-995-1950) and Lin-Weinberg Gallery (84 Wooster Street; 212-219-3022).

Stationery for boarding-school kids: Infinity (1116 Madison Avenue, at 83rd Street; 212-517-4232) and Kate's Paperie (all locations).

Left-handed tools: Mahler kitchen knife, The Lighthouse (111 East 59th Street; 212-821-9384); Felco

MORE ODDBALL QUERIES NEXT PAGE

SOFT TOUCH

Q: I want to redo my bedroom, and I love the look of the **upholstered headboards** in the Hollywood movies of the forties and fifties. Is anyone doing them today?

A: It seems voguish designers love them, too. Though you'll see padded and upholstered headboards in the shelter magazines, you won't find them in many stores, so it's best to have yours custom-made.

• **RICHARD'S INTERIOR DESIGN** (1390 Lexington Avenue, near 92nd Street; 212-831-9000) has been upholstering the sofas and chairs of fussy East Side matrons for close to 30 years. Richard Harary and his staff turn out a half-dozen upholstered headboards a week, so he always has samples on hand for you to see. He can make them curved or straight; with a single or double roll or none at the top; quilted or unquilted; shirred or plain. And he stocks a grand selection of imported and domestic fabrics. • **BECKENSTEIN FABRIC & INTERIORS** (4 West 20th Street; 212-366-5142), where you'll find pros who can upholster just about anything, is owned by the same family as Beckenstein, an Orchard Street institution that's been around for 88 years. Their headboards are layered with foam, then stuffed with down (and a tad of synthetic fiber so they won't sag and droop), then covered with a fabric, one of a huge assortment from all the top mills. Beckenstein also makes duvet-ish covers that can be slipped over any old headboard to instantly dress up a less-than-pristine-looking bed. • **MARTIN ALBERT INTERIORS** (9 East 19th Street; 212-673-8000) makes headboards in any style. You can bring in a photo of a bed you like and the staff will replicate it, or you can choose a look from photos of the beds they've done.

JUST SAY NEIGH

Q: I'm eager to begin horseback riding again, but I'm having difficulty finding a store that carries traditional **English riding wear**. The shops I used to love all seem to have closed. Do you know of any that are still around?

A: You're right—finding riding garb in the city is dicey. Until recently, there were more than a handful of shops devoted to the sport. Most have closed, but there are some bright spots.

• **MILLER HARNESS CO.** (117 East 24th Street; 212-673-1400) has been around since 1883, and the good news is that it's as exhaustively stocked as ever, with ratcatcher shirts, breeches, classic show coats, and dressage frocks. Mostly, the store carries its own line of clothing, but there are English-made hunt coats and a sprinkling of European brands. The store's inventory of footwear is equally complete; there's every kind of boot, from mucker to field to dress—even Vogel custom beauties.

RIDING WITH THE HOUNDS: 1., 2. Vogel hunt boots and pink coat and breeches from Miller Harness Co. Boots also at E. Vogel.

OR TRY: Long before the fashion aristocracy latched on to its silk scarves and Kelly bags, **HERMÈS** (11 East 57th Street; 212-751-3181) was devoted to the horse and rider. Hermès has not forgotten its roots and still does hunt coats, breeches, and shirts classically cut from the finest materials, and custom-made boots. • The name is **POLO SPORT RALPH LAUREN** (379 West Broadway; 212-625-1660), so in his new SoHo digs you'll find classic riding essentials. • Clothier **WINSTON TAILORS** (11 East 44th Street, fifth floor; 212-687-0850) makes custom riding apparel for men and women, even the pink coat (that's actually red) for riding to the hounds. • Bootmaker to the U.S. Olympic team, **E. VOGEL** (19 Howard Street; 212-925-2460) has been turning out fabulous riding boots since 1879. The boots are prized for their perfect fit and impeccable style. Vogel makes dress—as well as field, hunt, dressage, and polo—boots from imported calfskin (supple; full grain; and the most popular), baby calf (known as the cashmere of the boot industry), and domestic leather (most durable; ideal for schooling but not great for show).

UPON REFLECTION

Q: I've just moved into a great apartment with smallish rooms, and it's dark. I want to use mirrors to add light and give the illusion of space, but I hate mirrored walls. I've spotted some **mirrors with fabulous frames** in the shelter magazines, but I don't know who sells them. Any suggestions?

A: Mirrors are back in the good graces of today's top interior designers, who might prop one magnificently framed against a wall or arrange a group of smallish ones in the foyer. Socialite Slim Keith once said that all you have to do is fill a wall with lots of mirrors—it's a lot cheaper than buying a Renoir. The bad news is that some now cost almost as much as that Renoir. Whether you're looking for antiques, reproductions, or modern, there are a number of options, from pricey antiques to antique or new frames custom-made into mirrors to brand-new ones.

• **BERNARD & S. DEAN LEVY** (24 East 84th Street; 212-628-7088) is where serious collectors of seventeenth- and eighteenth-century American furniture go; though their collection of looking glasses is not vast, there are always a dozen or more splendid examples that might include a large gilded-walnut Chippendale circa 1760 or a Queen Anne with a pierce-shell insert. Mostly, these mirrors are in the $22,000-to-$50,000 range, but there are a few wonderful Chippendales for under $5,000. • **KENTSHIRE GALLERIES** (37 East 12th Street; 212-673-6644) has seven antiques-filled floors, and in among the breathtaking, mostly English furniture, you'll see some awesome mirrors. A few date back to the late seventeenth century, others are from the mid-nineteenth, and the broad range of styles includes William & Mary, Regency, Adams, George II, and George III. Prices here can soar to $600,000 for a pair of carved chinoiserie mirrors, but there are ones a tad cheaper, like a simple Adam-style border mirror.

OR TRY: Mirrors of serious pedigree that once graced the walls of grand English homes now grace the walls of **PHILIP COLLECK** (830 Broadway, near 12th Street; 212-505-2500). Here, too, the price range is broad, starting at about $5,000 for a Regency from 1820 and going up to $125,000 for a Queen Anne circa 1700. • Best known for Victorian silver and antique china, **JAMES II GALLERIES** (11 East 57th Street, fourth floor; 212-355-7040) has recently added a heady collection of small-scale mirrors. Some are octagonal, some hold candles to reflect the light, some have vases, and some are bedecked with trees, birds, or flowers. • **ABC CARPET & HOME** (888 Broadway, at 19th Street; 212-473-3000) has mostly antiques that are French and Italian. The reproductions, too, are pretty traditional—gold leaf and ornate. • **ELI WILNER & COMPANY** (1525 York Avenue, near 80th Street; 212-744-6521) has single-handedly changed people's perception of frames—from things that set off works of art to treasured artworks in themselves. Wilner has pretty much cornered the market in nineteenth- and early-twentieth-century American frames by all the important framers, like Stanford White, Prendergast, Murphy, and Whistler. He's now doing line-by-line replicas of his antique frames, none of which come cheap. • New York's top designers often turn to **A.P.F. MASTER FRAMEMAKERS** (172 East 75th Street; 212-988-1090): The company is known for its museum-quality reproduction frames, which they'll morph into mirrors. • **J. POCKER & SON** (135 East 63rd Street; 212-838-5488) is another favorite on the interior-design circuit, and the clever hands here can turn most of the shop's hundreds of custom frame moldings into mirrors. • Cast stone, leather, and old ceiling tin are some of the unusual materials that frame many of the mirrors at **UPROAR HOME** (121 Greene Street; 212-614-8580). • If your apartment cries out for something sleek and today, consider **QUINTO SOL** (937 Madison Avenue, near 74th Street; 212-734-5653). Its tempting array of homewares is mostly made and designed in Mexico, but forget folk-artsy; think modern and the sterling-silver jewelry designs of Pineda and Castillo of the forties.

VINYL TAP

Q: I've been ordering **vintage records** over the Internet, but half the time they don't have the ones I want or it takes months to get them. I'm kind of out of the loop on stores in New York that sell old vinyl. Any suggestions?

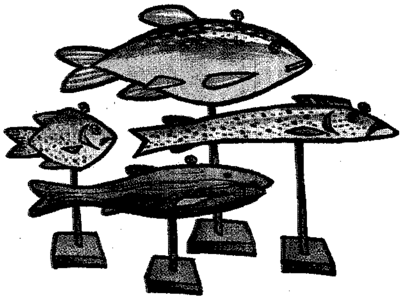
A: There must be at least a hundred or so dusty, bare-bones little nooks in out-of-the-way neighborhoods whose racks are crammed with classical, jazz, rock, hip-hop, punk. You name it—there's a store that specializes in it. Organization may be flawed, and they may be manned by a staff that doesn't know what's there or knows too much and talks endlessly.

• **ACADEMY RECORDS & CDS** (12 West 18th Street; 212-242-3000) has a huge inventory of used, out-of-print, and rare classical LPs that sets it apart from most other vintage-record shops. Early music, opera, soloists, and twentieth-century pieces are the major draw, but Academy is no slouch when it comes to rare jazz, pop, rock, and imports. • **GRYPHON RECORD SHOP** (233 West 72nd Street; 212-874-1588) is another of the few classical outposts. But ask manager Raymond Donnell, and he'll tell you he's strong in everything. And indeed, the range is broad, from rare and out-of-print operatic LPs to hard-to-find conductors such as Fricsay and Kubelík, to original-cast Broadway shows, to movie soundtracks, to Peggy Lee and Bobby Short. The staff is knowledgeable and quick to find exactly what you're looking for, no matter how arcane.

OR TRY: Roger Roberge of **MOONCURSER RECORDS** (229 City Island Avenue, City Island, Bronx; 718-885-0302) just stocks whatever he's collected

flower shears, Gracious Home (1220 Third Avenue, at 70th Street; 212-517-6300); Corona pruner, Grass Roots Garden (131 Spring Street; 212-226-2662); Felco pruner, Japanese weeder, and angle weeder, Smith & Hawken (394 West Broadway; 212-925-1190).

Party favors for preteen-age girls: Claire's Accessories (All locations), Infinity (1116 Madison Avenue, at 83rd Street; 212-517-4232), Mandee (2544 Broadway, near 95th Street; 212-666-1652), Party City (38 West 14th Street; 212-271-7310), and Marsha D.D. (1324 Lexington Avenue, near 88th Street; 212-534-8700).



Vintage ice-fishing decoys: American Primitive Gallery (594 Broadway, near Houston Street; 212-966-1530).

Software for Mac, not Windows: J & R Music/Computer World (15 Park Row; 212-238-9000).

Snowshoes: Paragon Sports, Princeton Ski Shops, and Scandinavian Ski & Sport Shop.

Personalized T-shirts: Pic-Shirt (800-952-4314).

Customized art portfolios: Brewer-Cantelmo (350 Seventh Avenue, near 29th Street; 212-244-4600).

Prom dresses for chubby girls: Custom-made prom dresses in all sizes at Infinity (1116 Madison Avenue, at 83rd Street; 517-4232).

Kitchen mandolines: Bridge Kitchenware (214 East 52nd Street; 212-688-4220), J.B Prince (36 East 31st Street; 212-683-3553), Eli's Manhattan (1411 Third Avenue, at 80th Street; 212-717-8100), and Zabar's (2245 Broadway, at 80th Street; 212-787-2000).

Pet photographers: Petography (25 Central Park West, at 62nd Street; 245-0914; by appointment only). ▬

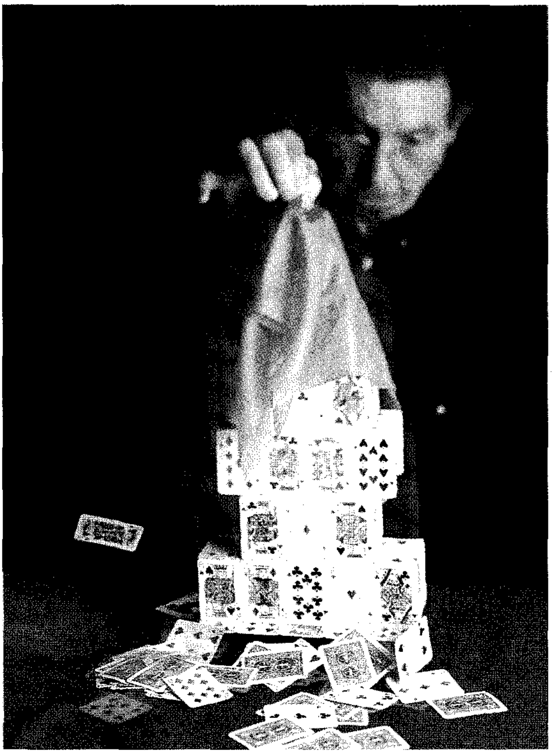
over the past 25 years: rare classical labels, operatic recordings, Presley and the Beach Boys, Latin, rock, reggae, country, jazz, movie soundtracks, and much, much more. • At **BLEECKER BOB'S GOLDEN OLDIES RECORD SHOP** (118 West 3rd Street; 212-475-9677) you'll find just about every rock record ever pressed—well, almost. • It's small, narrow, and cramped, but **ROCKIT SCIENTIST** (43 Carmine Street; 212-242-0066) is the place to hit for rock. John Kioussis stocks a carefully edited selection from the sixties and seventies that's heavy on progressive, psychedelic, folk, and obscure. • Jazz expert Fred Cohen owns and runs the **JAZZ RECORD CENTER** (236 West 26th Street, eighth floor; 212-675-4480), and he covers the whole field, instrumental and vocal, obscure and common. • You'll likely find those platters you've been looking for all your life at **STRIDER RECORDS** (22 Jones Street; 212-675-3040). There's rare and early Bob Dylan, Buddy Holly, and Carl Perkins, early Motown and Phil Spector, and tons of others—as long as it's on vinyl. • Dance-music headquarters for two decades, **VINYLMANIA** (60 Carmine Street; 212-924-7223) is often a D.J.'s first stop. They come for acid and abstract jazz, house, and hip-hop, not least of all because Vinylmania gets everything first. • Frankie, Sarah, Judy, and Bing are all at **FOOTLIGHT RECORDS** (113 East 12th Street; 212-533-1572) in one form or another. Footlight's selection of rare and out-of-print original-cast recordings, old movie soundtracks, big bands, and vocalists of the forties is legendary.

RAISING THE BAR

Q: I'm fed up with the singles scene at the gyms and waiting in line for treadmills and StairMasters. Where should I go and what do I need to set up a **home gym**?

A: Few of us can spend tens of thousands of dollars on Versa Climbers or cable crossovers. But that's okay—the experts suggest that the only equipment you should buy for your home gym should relate to what you enjoy doing (jogging, get a treadmill; biking, a stationary bike; aerobics, a StairMaster). Avoid investing in the latest fads. The pros also stress that you should get the very best you can afford—forget those ads for $59.99 exercise bikes and $297.99 treadmills. The cheaper versions rarely have proper cushioning, the treads are often narrower, and the belts are inferior, so this stuff tends to wear out sooner, rattle, and need frequent repairs; it can even cause injuries.

• **GYM SOURCE** (40 East 52nd Street; 212-688-4222) has a client list that reads like the *Post*'s "Page Six." And the city's major corporations, health clubs, co-ops, hotels, and universities are all on it, too. To find out why there's such a fuss, I walked the loft-size store with Rich Barretta, personal trainer to assorted celebrities and owner of Duomo on East 26th Street. Barretta bought 75 percent of the equipment for his gym here. The reasons? The store's huge in-stock inventory (it has dozens of treadmills and exercise bikes to choose from, no six-week wait for delivery), the quality of the equipment (all the top-rated names), and the professional installation and customer service (repairs are handled speedily; exchanges are no problem). And Barretta likes the fact that Gym Source carries both a top brand's commercial line and its more modestly priced one. I spotted all the *Consumer Digest* Best Buys, along with pricier stuff from Tectrix, Cybex, Schwinn, and Landice, and cutting-edge spin bikes, elliptical machines, and interactive fitness environments.



A BIT OF ABRACADABRA: Caught in the act, Tony Spina, the master of tricks and owner of Tannen's Magic Company.

• **OMNIFITNESS** (380 Madison Avenue, near 47th Street; 212-953-6767) has a tiny Madison Avenue outpost, but it is the largest distributor of fitness equipment in the Northeast. Life Fitness and StairMaster are the big names here, and you'll find everything from stationary bikes to StairMaster FreeClimbers, to cross trainers, to home gyms, all neatly lined up like soldiers at attention.

MAGIC

Q: My college-age son is into **magic**, and I want to surprise him with some sophisticated magic tricks. I'm having trouble locating a store that sells magic for adults, not kids.

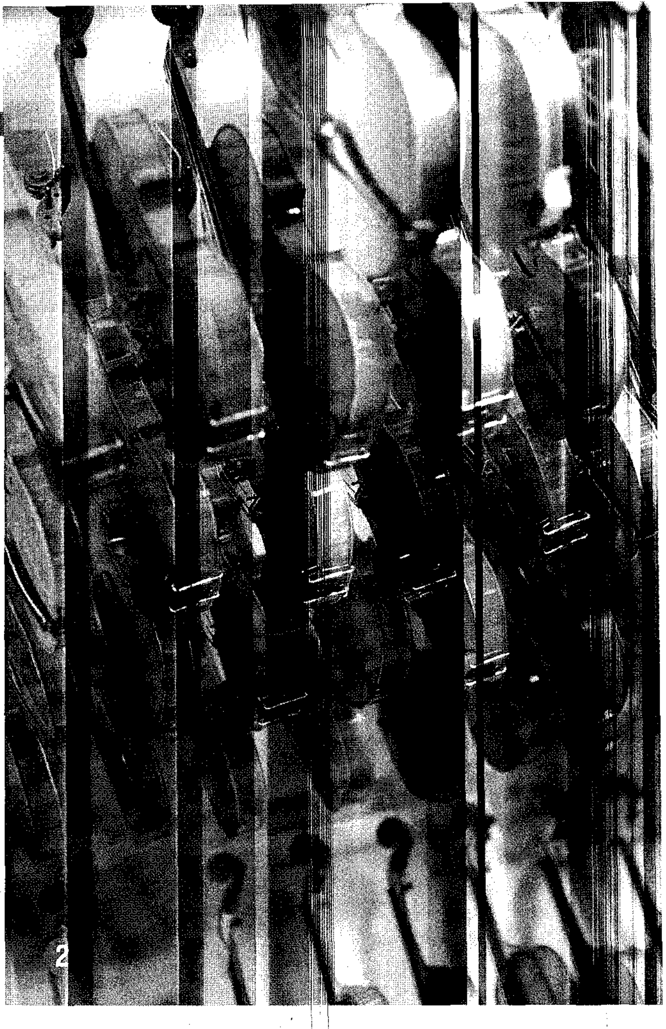
A: Manhattan's magic masters tell me, surprisingly, that many of their customers are professionals, often doctors and dentists who master tricks as a quick way to calm frightened young patients or to increase dexterity.

• **TANNEN'S MAGIC COMPANY** (24 West 25th Street; 212-929-4500) might be your first stop; it's where Johnny Carson, Dick Cavett, and Donald Sutherland come when they're in the market for some tricks. It's the world's largest magic emporium, and professionals like David Copperfield and Siegfried & Roy are among its customers. Behind the unassuming sales counter (where someone is invariably demonstrating some bit of abracadabra) is a huge warehouse of tricks, organized by vendor. Disappearing coins, floating roses, shrinking dice are all here, plus at least 8,300 more. • Tannen's is the largest, but **FLOSSO-HORNMANN MAGIC COMPANY** (45 West 34th Street, sixth floor; 212-279-6079) is the world's oldest magic shop. It's dusty and cluttered and probably looks much the same as it did when Houdini owned it in 1919. Jack, the son of the original Flosso, now runs the business, and he's a professional magician whose knowledge of magic is encyclopedic. He'll demonstrate any trick in his large stock, but to discover the secret of how it works, you'll have to buy it.

OR TRY: Grotesque figures, a mind-boggling mix of costumes, and zillions of masks are what you'd expect to find at **ABRACADABRA** (19 West 21st Street; 212-627-5194), but it has a fine selection of magic tricks. • Costumes and magic team up at **HALLOWEEN ADVENTURE** (104 Fourth Avenue, near 11th Street; 212-673-4546), which boasts a counter filled with tricks and a magician to demonstrate. • A science–cum–magic store, **UNIQUE SCIENCE** (410 Columbus Avenue, near 79th Street; 212-712-1899) combines all of magician Steve Ronson's loves. ■

SECRET SERVICE

In these out-of-the-way shops where private dealers show you their cherished items by appointment only, shopping takes on a whole new dimension.



JOANNE HENDRICKS COOKBOOKS

212-226-5731. Once, Greenwich Street was lined with houses that had tiny street-level shops; today Joanne Hendricks's is one of the very few still around. Her shoebox-size antiquarian-book shop occupies the front of this 1815 townhouse; she and her family live upstairs. Though small, her shop offers sundry delights, one of which is Hendricks's zeal for so many of her titles: Gertrude Stein's *Tender Buttons, "Aunt Babette's" Cook Book, Cold Savoury Meals,* John McPhee's *Oranges.* The range of her stock is broad enough to include such esoteric titles as *Almanach Des Gourmands* from 1803 to 1812 and early and author-signed volumes by such recognizable names as James Beard, Julia Child, and Elizabeth David.

1. Tempting homewares sold by the Boylan sisters at B&B International. 2. Honey-toned instruments available at David Segal Violins.

AUDE BRONSON-HOWARD

212-688-3764. The charismatic Aude Bronson-Howard not only is a costume designer (her most recent film was *Analyze This*) but also makes lush scarves, shawls, and robes that wind up in such posh emporiums as Barneys, Bergdorf, and Takashimaya (samples only here). Her extraordinary fabrics are mostly Italian, which she combines in subtle and sophisticated ways. Fabulous cashmeres are edged in suede, silk-Georgettes encrusted with handmade silver beads, Scottish cashmeres lined in mink. A pile of pashmina throws in every conceivable shade holds center court, and racks filled with extravagant cut-velvet sarongs and robes, and knitted rabbit coats to die for, line the walls.

JON WALDO

212-777-4838. Anyone who partied in SoHo in the sixties knows the routine: Ring the doorbell, and the host or hostess throws down the key. Well, ring Jon Waldo's doorbell and a foam-wrapped key descends from a fifth-floor window. You enter a long, barely lit hall, climb the five floors, and land in Waldo's ceramics studio. He's into words and numbers, so his vases, platters, and lamps are boldly circled with numerals and letters—or with oversize Pop Art–ish heads (another favorite motif). It's all a tad funky, but it's inviting, and though his bowls and such might be labeled homewares, they're as much art objects as they are utilitarian. Waldo meets with a customer, explores words or numbers that are meaningful, then translates them into personalized platters, vases, whatever. He also does some nifty dinner sets of mix-and-match images.

B&B INTERNATIONAL GALLERY

212-243-0840. Nuala and Anne Boylan manage a photo studio in the Starrett-Lehigh building, where the city's top photographers shoot. But the sisters also run a

Photographs by Mark Seelen.

tres chic boutique in the bare-bones office next door. Nuala, a former fashion editor, has the triumvirate of *Vogue, Harper's Bazaar,* and *Elle* on her résumé. Her sister Anne, no slouch, was research assistant to Nancy Kissinger. Among their ever-changing picks—a mix of rare objects they've collected in their numerous travels to just about every part of the world—are baskets from Bali, stingray frames, wispy necklaces set with semi-precious stones, goatskin boxes, mud-cloth pillows, and Colonial silver tankards.

TROUVAILLE FRANÇAISE

212-737-6015. Tucked away on the top floor of a Queen Anne townhouse is Muriel Clarke's tiny linen shop. It's a favorite with stylists from *Martha Stewart Living* and *Country Living,* who come here for elegant bed and table linens. Her 100 percent–linen sheets are thick (yet soft and supple) and embroidered with beautiful handwork, and she has a lovely collection of embroidered white-on-white bedspreads that can be used as banquet cloths. There's clothing too: French farmer shirts, Victorian cotton nightgowns, chemises, and sublime christening gowns.

FRANÇOISE NUNNALLÉ

212-246-4281. Antique French furniture, ornate silk drapes, and huge vases filled with flowers provide the appropriate setting for Françoise Nunnallé's exquisite collection of antique linens. Handmade laces and the finest embroidery embellish many of her pieces, which date from the eighteenth century to the thirties. But it's her newest additions—pillows covered in early Fortuny fabrics—that have Nunnallé rhapsodizing. And her treasures aren't limited to linens: She has early Sheffield silver candlesticks and early Worcester and Derby soup tureens.

MIXED-UP MOSAICS

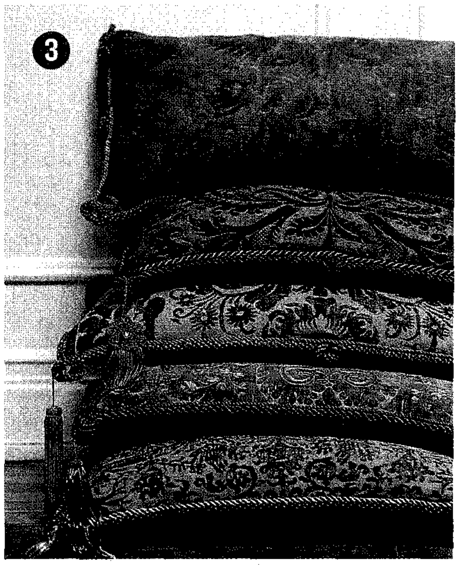
212-630-0211. This exuberant pair have done arty glass mosaics for a hotel in the Bahamas, restaurants in New York (the Wrapp Factory and the Vinyl Diner), and posh stores (like Henri Bendel). Their showroom-cum-workroom is tucked away on the seventh floor of a loft building, and though the décor is anything but snappy, it's livened up by a riotous mix of flower pots, picture frames, and mirrors. But Allison Rott and Lesley Rattner's true love is creating personalized tabletops: Customers pick the colored glass and the design; Rott and Rattner break the glass into shards, arrange them in a cement mixture, and coat the finished top with a protective epoxy. The ladies do all the work themselves and have the cuts to prove it.

RTR PACKAGING

212-620-0011. Its customer list reads like a roster of top designers, and RTR is where stylists go when they're in need of creative packaging for photo shoots. Once, you could only sneak into the showroom on sample-sale days, but now you can waltz in year-round. The décor is nonexistent but the stock is great: There are always 30 to 50 wrapping-paper prints (from classic Santa to New York taxi to leopard); two dozen different shapes of bags; countless boxes; and every color, width, and kind of ribbon (including wired). RTR will handle special orders (say, if you need 100 personalized party bags) and sells humongous 833-foot rolls to the rich and famous who, come Christmas, have zillions of packages to wrap.

DAVID SEGAL VIOLINS

212-769-4559. David Segal makes and sells violins from a warren of little rooms, surrounded by hundreds of the honey-toned instruments that hang overhead. His file cabinets are filled not with papers but with tails, resins, and strings. Segal studied the cello for a number of years, but when he realized he was no Yo Yo Ma, he joined his father in the violin-making business. After a four-year apprenticeship with Italy's primo string-instrument-maker, Segal came back to New York and eventually set up his shop. Though he's sold Strads and Guarneris, he also sells his own well-made violins.



TERRAFIRMA

212-645-7600. Ellen Evans designs, throws, and paints her handmade pottery on a high floor of a downtown office building. Upscale shops display her earthy stoneware plates, bowls, and platters, but those that don't quite pass muster with the stores' eagle-eye buyers are your gain. She sells these from her studio. Most have minor flaws or are seconds or sample runs that never made it into production. Grapes, ivy, or leaves curl around the

edges of bowls; plates come in animal-skin patterns; and there's lots here that can be mixed-and-matched to create swank sets of dinnerware.

KELTER MALCÉ ANTIQUES

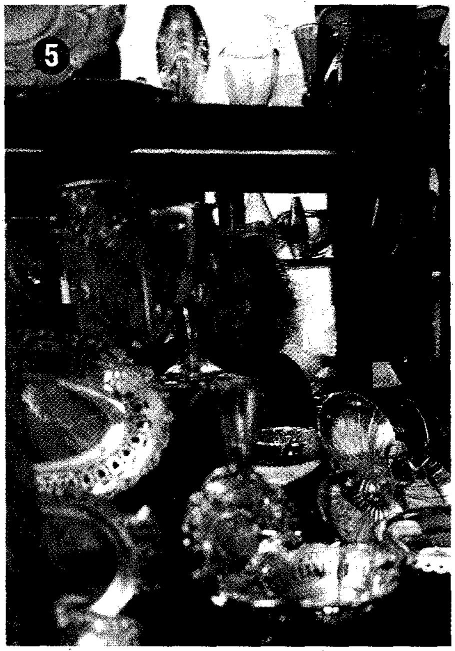
212-989-6760 Dealers often feel like they live above the store, says Jolie Kelter. "We've done them one better: We live in the store." Everything in Kelter and Michael Malcé's four-story Village brownstone is for sale, from the beds they sleep on to the glasses they drink from. The couple owned an antiques shop on Bleecker Street for 21 years. They closed it eight years ago and moved their lively collection of Americana to their house. A fantastic collection of Amish and patchwork quilts and early Pendelton blankets spill out of second-floor cupboards, and everywhere you look are old trade signs, rugs, baskets, and pottery.

ROSENTHAL WINE MERCHANT

212-249-6650. The street is so quiet, the sign so discreet—could this be a wine store? Once inside, you're just as puzzled. There are no racks filled with bottles; in fact, there's nothing but brick walls, a desk, and manager Will Helburn to greet you. But then again, this is no ordinary wine store. The racks are downstairs, but even here there are no endless aisles and no dozens of Chardonnays. The selection seems downright meager. But each of the wines has been personally chosen by Neal Rosenthal, who travels to France and Italy seeking out small producers whose product pleases him. You'll find wines that are not on everyone's list here, along with that rare combination—personal attention and the advice of an expert.

ILENE CHAZANOF

212-254-5564. Right now, Ilene Chazanof is out of her mind for vintage aluminum trays and is hot for coaster sets. Chazanof has managed to transform an ordinary office space into a lively flea market of collectibles (with often cheaper-than-flea-market prices), and despite the seeming chaos, she can quickly find anything. Ask her for an American hollow-ware pitcher, a post–World War II American studio-design pin, an early Venini vase, a Chase tray, or a twenties evening purse, and she'll lead you right to it.

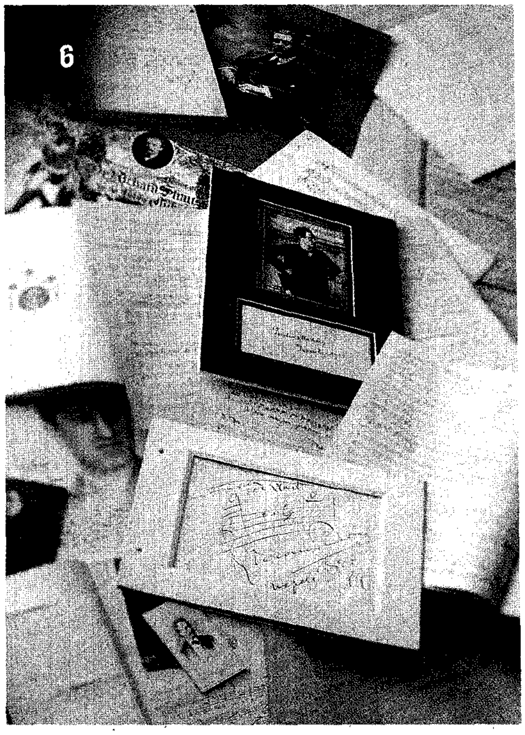


CHISTA

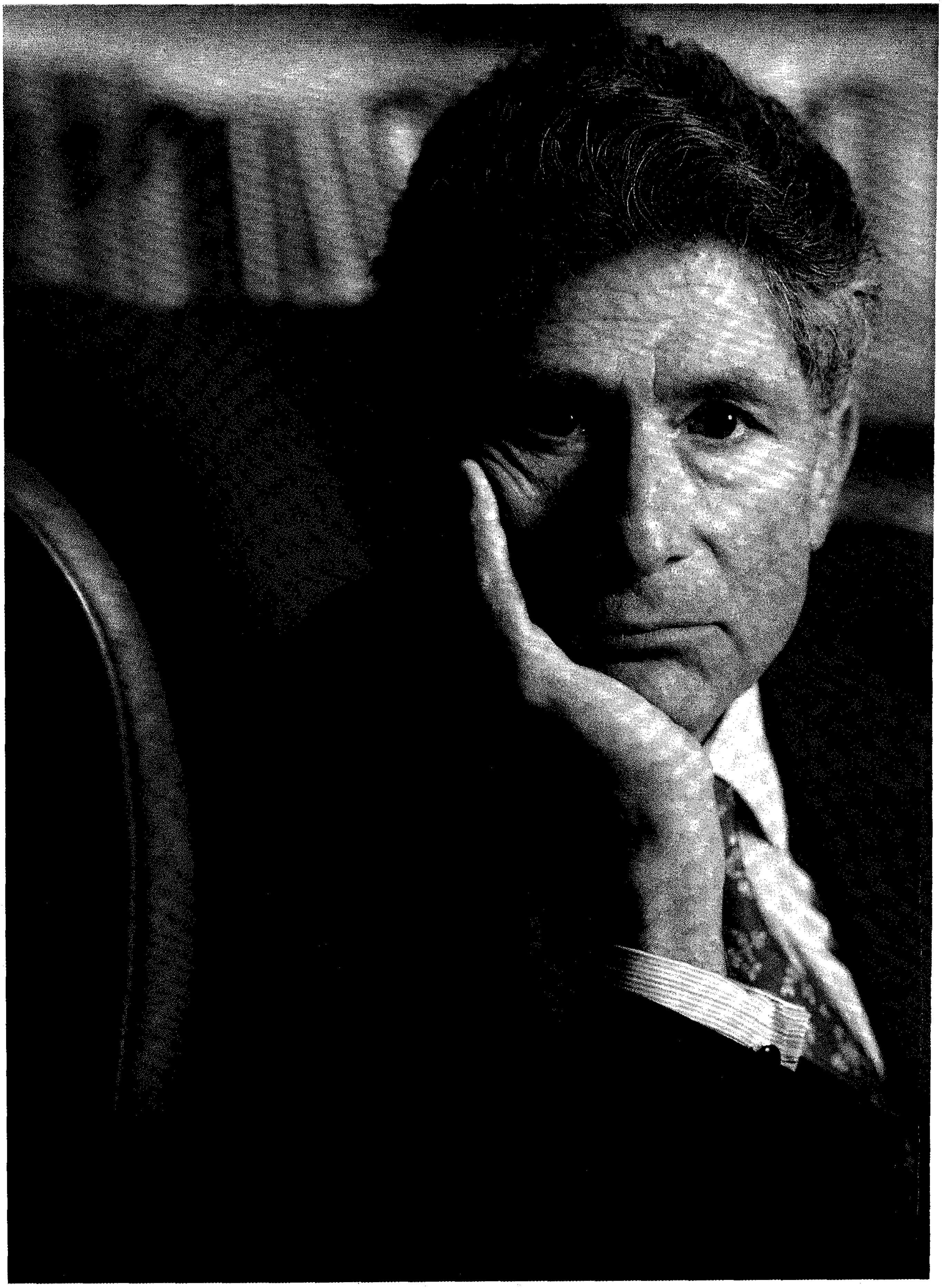
212-924-0394. Not too long ago, artists Daphna Dor and Alon Langotsky designed and sold candle holders at street fairs for extra cash. They're still making holders, but now they're selling them from two loft-size floors in a downtown warehouse, along with a covetable crop of furniture, homewares, and lamps. It's an intriguing mix. The upper floor is a veritable museum of tribal arts, filled with carved door posts, a 300-year-old coffin, drum tables, Sumatran doors, musical instruments, benches, and artifacts of every kind. On the lower floor are Dor and Langotsky's own designs: armoires, tables, chairs, and benches. Here too are Langotsky's cool lamps and lanterns, Dor's "fish-bone" purses, assorted frames and baskets, and, yes, candle holders.

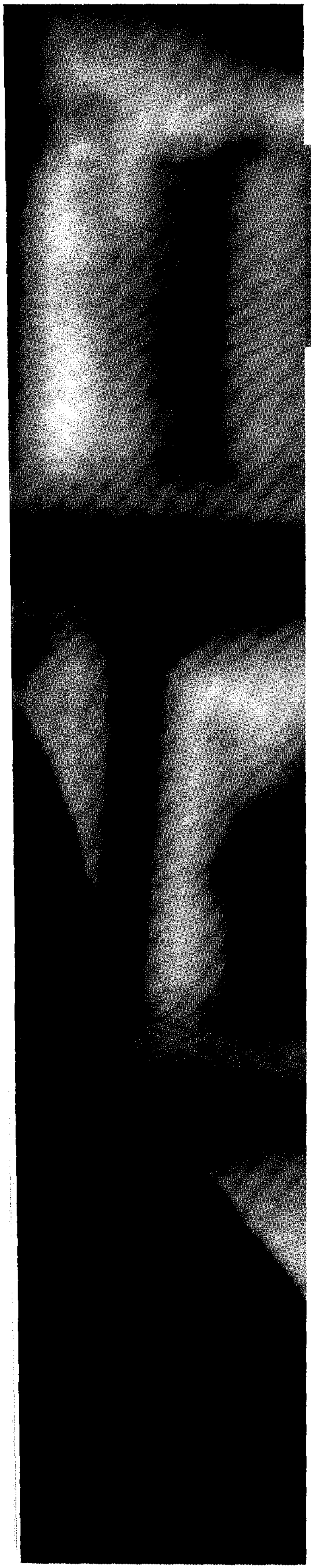
ROGER GROSS, LTD.

212-759-2892. Don't come to Roger Gross if you're looking for any old signed Donizetti photo, but if you're looking for, say, a signed manuscript with Donizetti's notes for an opera, you're in the right place. Gross deals in rare and esoteric musical autographs and works with such institutions as the Morgan library and the Berlin Philharmonic. An antiques-store owner, Gross turned a hobby into another business, and he runs this one from a midtown co-op. The dramatic interior (lush fabrics, red accents, and Oriental rugs) is a proper setting for his incredible collection of signed photos, librettos (a 1900 first edition of *Tosca*), books (biographies of conductors in German), and assorted memorabilia that fill endless bookcases. Gross buys only what he's interested in, and opera is a passion. But he has photos and letters (and sometimes wills and bills) signed by well-known and obscure conductors, instrumentalists, and composers.



1. Custom-made tables liven up Mixed-Up Mosaics 2. Scarves, shawls, and more are the temptations at Aude Bronson-Howard. 3. Splendid pillows from Fortuny fabrics at Françoise Nunnallé. 4., 5. Vintage glassware and sterling-silver serving pieces among the mix at Ilene Chazanof. 6. Rare musical autographs and memorabilia are the draw at Roger Gross, Ltd.





Look Homeward, Edward

Recent charges of deception continue to embroil Edward Said, America's most prominent Palestinian, in politics, but his new memoir reveals a compelling, troubled youth and a key to his exile. By Emily Eakin

"It's calumnious! It's backbiting! It's defamation! It's a right-wing campaign to smear me!" • Calumnious? Even in anger, Edward Said emanates gentility. It's a humid Friday afternoon in late August, and the 63-year-old Columbia University English professor and outspoken advocate of Palestinian rights is holding forth from a teal-blue chaise in the living room of his Upper West Side apartment. True to reputation, he is impeccably turned-out and even more handsome—almost shockingly so—than the standard lecture-circuit mug shot (mouth open, eyes blazing, finger righteously jabbing the air) suggests. But Said is decidedly distraught. Even for such a veteran of bruising political skirmishes, this has been a particularly trying week. • It's been exactly seven days since *Commentary,* the neoconservative Jewish magazine, leaked an explosive story about Said to the press. The article, which appears in the magazine's current issue, accuses Said, a Jerusalem-born upper-class Christian Arab, of deliberately and systematically lying about his past for political gain. According to the article's author, an obscure American-Israeli lawyer named Justus Reid Weiner, the story Said has told of his

Photograph by Nana Watanabe

childhood and his family's departure from Palestine under threat of imminent Jewish takeover in December 1947 is, in its essential assertions, "a tissue of falsehoods." Last year in *The London Review of Books,* for example, Said wrote that he spent his "formative years" in Jerusalem and then, "when my entire family became refugees, in Egypt." This, argues Weiner, is a typical lie. Said, he declares, "has served up, and consciously encouraged others to serve up, a wildly distorted version of the truth, made up in equal parts of outright deception and of artful obfuscations carefully tailored to strengthen his wider ideological agenda —and in particular to promote the claims of Palestinian refugees against Israel." Said may have been born in Jerusalem in 1935, but other than that, Arab Palestine's most affecting mouthpiece had very little to do with the place. Said, he scoffs, is no refugee.

Said firmly defends his innocence, denouncing Weiner's attack as a purely political gambit. "The aim of the article by smearing me is to smear the whole of Palestinian claims to dispossession and the right of return," he says. "The basic law of Israel is that any Jew anywhere in the world has the right to go to Israel. Now, I was born there, and I don't have the same right."

He is accustomed to media vilification—even death threats. This, after all, is a man who has been publicly reviled as a Nazi, denounced as the "Professor of Terror," and only half jokingly referred to as "Arafat's Man in New York"—at a time when Arafat was considered one of the world's most dangerous guerrilla leaders. During the mid-eighties, the NYPD deemed Said's physical safety so precarious it had a panic button installed in his apartment.

Said's antagonists are not all in the political realm, however, as his memoir, *Out of Place,* hitting the stores this week reveals. Factually, the memoir is a much richer and more detailed account of the circumstances of his early life than he's given in the past, though it differs in some ways from earlier statements he's made. Even Weiner admits its contents are 100 percent true. Is Said belatedly correcting the record? What if, Weiner speculates, Said had caught wind of his investigation and, realizing the jig was up, hastened to correct himself in print?

Weiner's theory is farfetched, but the memoir is undeniably a surprise. For a man who enjoys considerable public esteem, a man whose scholarship has spawned an entire discipline (postcolonial studies), whose political prestige has earned him diplomatic commissions from the White House, and whose predilection for acid-tongued invective is so feared that Benjamin Netanyahu once refused to sit next to him in a television studio, claiming "[He] wants to kill me," the book is not the usual recounting of political victories, near losses, and backstage maneuverings or even his rise to academic stardom. It is instead the tale of an acutely unhappy childhood. Its emotionally overwrought tone testifies to devastating wounds inflicted not by an enemy state but by his own intimates.

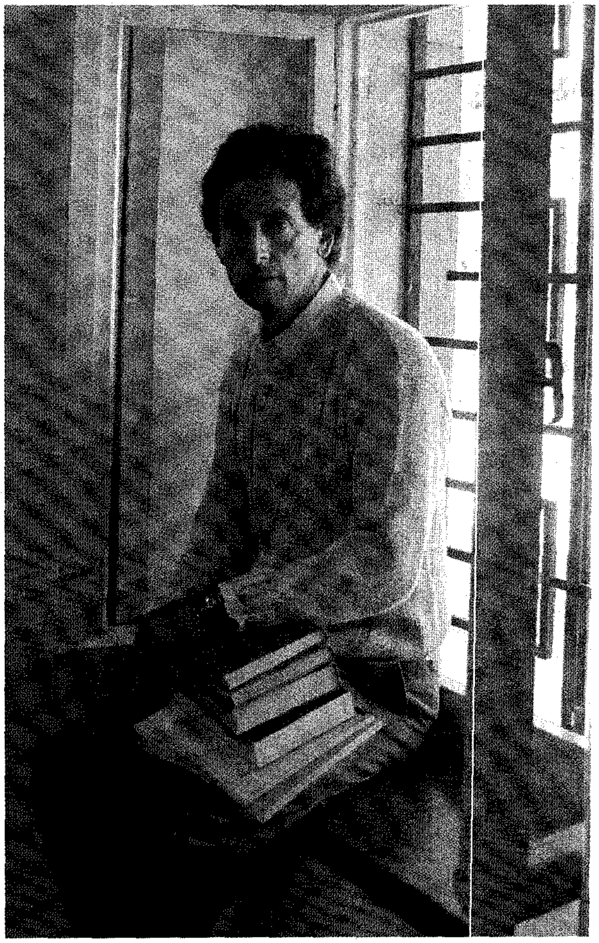
According to his friends, the tremulous tone is no affectation; it is indicative of a constitution fundamentally unsuited to political life. Said, his friends like to point out, is not only an accomplished literary scholar, with seventeen books to his name, but a talented pianist, music critic, opera lover, mimic, clotheshorse, and all-around aesthete. "He's very sensitive, takes things hard, and is extremely easily wounded," says the journalist Christopher Hitchens, who has known Said for more than twenty years. "If it wasn't for this offense done to the Palestinians in 1947 and 1948, Edward would have become what he basically already is: a New York Jewish intellectual."

BEGINNING IN THE LATE sixties, as a young Princeton- and Harvard-educated Ph.D. of extraordinary promise, Said sailed up the academic hierarchy, churning out more than a dozen books on literature and politics and racking up any number of professional accolades in the process, including tenure at Columbia in just five years. *Orientalism,* Said's most influential book, appeared in 1978, sparked immediate controversy, and won him both lasting enemies and, in considerably greater numbers, devotees. By portraying the Islamic world as a "web of racism, cultural stereotypes [and] dehumanizing ideology," Western writers and artists, not just corrupt colonial regimes, Said argued, had helped advance imperialist goals in the Near East.

Said's book coincided with the arrival of French literary theory in the American academy, which in its most popular incarnations, Michel Foucault and Jacques Derrida, preached the corrosive presence of ideology in even the most innocent-seeming romance novel or oil painting. *Orientalism* introduced a generation of newly radicalized American graduate students to a place (the Middle East) and a population (Muslim Arabs) oppressed by representation. What better real-world laboratory for testing out Foucaultian theory? Thus, postcolonial studies was born. By 1979, Said was himself in Paris, hanging out in Foucault's apartment with Jean-Paul Sartre and Simone de Beauvoir discussing peace in the Middle East. (He wasn't all that impressed with what the French intellectuals had to say.)

At the same time that he was accumulating lecture invitations, honorary doctorates, and job offers from rival Ivy League campuses (not to mention playing Beethoven piano sonatas on the side), Said was also busy agitating for Palestinian rights. In the early seventies, he served as adviser for Yassir Arafat's famous olive-branch-and-gun speech at the United Nations. During the Carter years, he shuttled between the White House and the PLO, and he served on Arafat's parliament in exile, the Palestine National Council, for fourteen years, until 1991. Until recently, Said was a serious Arafat

Facing the music: **Below, lawyer and "scholar in residence" Justus Reid Weiner at the Jerusalem Center for Public Affairs; right, Daniel Barenboim, Yo-Yo Ma, and Edward Said in Weimar, Germany, this past August.**



Photograph by Heidi Levine.

admirer, once writing a chummy profile of the chairman for *Interview* magazine.

If the hysterical reaction to Weiner's *Commentary* bombshell is any indication, the media has not exactly labored to create a balanced picture of the Palestinian professor. "It's as if we found out that Elie Wiesel spent the war in Geneva, not Auschwitz," thundered Sidney Zion in the *Daily News*, while an editorial in the *Post* anointed Said the "Palestinian Tawana Brawley." The *Forward* compared him to Rigoberta Menchú, the Mayan Indian activist and Nobelist whose memoir was shown to be substantially fictionalized, as well as to Paul de Man, the late Belgian philosopher whose reputation has never recovered from his outing as a Nazi collaborator.

"It's as if we found out that Elie Wiesel spent the war in Geneva, not Auschwitz," thundered Sidney Zion in the *Daily News.*

Nor were the pyrotechnics all on one side. Rushing to Said's defense in the New York *Press,* the columnist Alexander Cockburn engaged in a virtuosic display of legerdemain, the point of which was to show less that Said was innocent than that Weiner was, of all things, an anti-Semite. By depicting Said as "a rootless type . . . popping up here and there in the Levant, bowered always in luxurious circumstance," Weiner, Cockburn declared, was invoking an ancient, immediately recognizable stereotype, that of "the rootless cosmopolitan Jew, as set forth in a million anti-Semitic tracts."

When I arrive at Said's apartment on Friday, he ushers me inside, past an immaculate steel-and-stone kitchen into an air-conditioned living room. The cool air makes him more comfortable, he says, needlessly apologetic. Since 1991, Said has suffered from a chronic, incurable form of leukemia. After undergoing an experimental cancer therapy and enjoying a partial remission last year, Said fears the disease may be slowly returning now. His current treatment consists of monthly immunoglobulin infusions that elevate his body temperature and make him sweat.

The living room, with its two pianos and, hanging neatly from a rack in one corner, a collection of elegant pipes, seems, like the man himself, at once incomparably refined and quite fragile. Concerned that my water glass might damage the veneer on the table beside me, I ask Said for a coaster. He hands me a compact disc still in its plastic wrap: Berlioz's *Symphonie Fantastique.*

Describing Said, his friends, who are numerous, fiercely loyal, and frequently, it should be said, liberal Jews, tend to employ many of the same encomiums—"unparalleled intellectual presence," "gifts and drives that no mere mortals have," "one of the most extraordinary human beings I've ever met"—in much the same breathless tone. "We live in an age where everybody's a specialist in something and knows less and less about other things," says Daniel Barenboim, the Israeli conductor of the Berlin State Opera who counts Said among his closest friends. "Edward's brain is not compartmentalized that way. He has not only a great interest in and quite a lot of knowledge about music, but he is one of those rare people that are interested in everything."

Well, not quite everything. As Said tells me matter-of-factly, "I have a radical political philosophy, but I'm also culturally conservative. I believe in the classics. For me, music is still Western classical music. Arab music is not my thing. I never watch sports. I rarely go to movies. I'm not into what my son calls 'blue-collar tastes.' "

Indeed, for a man who has been accused of harboring a sentimental attachment to Marxism, Said's tastes run unmistakably toward the elite. This past August, he spent two weeks in Weimar with Barenboim and the cellist Yo-Yo Ma running a workshop for young musicians from all over the Middle East—Lebanon, Palestine, Egypt, Israel, Syria, Jordan, and Tunis. "We found a whole brace of first-class Egyptian cellists," he says, his face for the first time during our interview animated with pleasure. "And who knew about the level of the Syrian musicians? Most extraordinary of all was a 10-year-old prodigy—a pianist—from Jordan.

"He turned out to be the star of the whole thing. He's a phenomenally gifted prodigy with whom Daniel fell absolutely in love. Daniel says a talent like this appears once or a few times a century. I've never had such an intense and remarkable experience." (Somehow it's no surprise to learn that the prodigy is named Karim Said and is the grandson of Said's cousin Albert.) Said plans to collaborate with Barenboim again, as dramaturge on a Berlin State Opera production of Berlioz's *Les Troyens* scheduled to go up next winter and, after that, possibly a production of *Othello.*

In the meantime, he is plenty busy. He's teaching a graduate seminar, supervising half a dozen dissertations, and wrapping up a twelve-month stint as president of the Modern Language Association (MLA), the 30,000-member professional organization for literature professors—all the while writing his bi-weekly political column for *Al-Ahram Weekly,* tossing off the odd review or essay or, not infrequently, entire book. He proudly shows off the volume of Henry James short stories he's just edited for the Library of America and enthusiastically describes the nasty essay he's been asked to write for *The New York Review of Books* about the City Ballet's house orchestra. "It's fantastically terrible," he fumes. "They can't play. They obviously never rehearse. They can barely get the notes. And I was under the impression that the music is centrally important to the art!"

It goes without saying that Said gets by on very little sleep. Even so, friends whose packed schedules and prolific output match Said's word for word and obligation for obligation are impressed. "I know he's an insomniac who channel-surfs and wastes a lot of time," whispers Hitchens. "He'll be telling me what he saw on TV at four in the morning. And I'll be thinking, 'How does he have time to do that and all his other work?' "

In addition, Said has an actor's ear for language. "His other great career would have been the stage," says Ric Burns, the documentary filmmaker and a close friend. "He's an extraordinary mimic. He can absorb any particular style and reproduce it perfectly." Hitchens says he has heard Said perform P. G. Wodehouse: "He can do it, not just remember entire passages but do the voices."

Said has an extraordinary visual memory as well. When he was a child, among the few commercial entertainments his parents permitted him were Hollywood musicals and children's films. As a result, he is rumored to have an encyclopedic knowledge of MGM musicals from the forties and fifties. In 1989, he wrote a long essay on Tarzan for *Interview*. Astonished, Michael Rosenthal, a Columbia colleague who has known Said since the early sixties, confronted him: " 'When did you have the time to watch all these films?' I asked him. He said, 'I remember them.' "

"There is an innocence about Edward," says Michael Rosenthal. "Despite the accomplishments, there's a doubt that lurks in him."

SAID APPEARS TO BE ADORED AS MUCH for his frailties as for his strengths. "We love Edward because he's a very vulnerable person," says Jean Stein, the MCA heiress and editor of *Grand Street*. "There is an innocence about Edward, a completely vulnerable, down-to-earth side to him," echoes Michael Rosenthal. "Despite the accomplishments, there's a doubt that lurks in him about how substantial they all are."

There are, of course, dissenters. Once admirers, now critics (and nearly all anonymous), they dismiss this portrait of tormented and defenseless genius as part of a larger drama-queen routine. Said's vaunted emotionalism is really just narcissism, they claim, a way of playing his audience for sympathy and attention without ever having to take responsibility for his own insolent barbs. One proponent of this theory is Jon Whitman, a former student of Said's who is now a professor at the Hebrew University of Jerusalem. When Said became president of the MLA last January, Whitman withdrew his membership, accusing Said of "acts of aggressive contempt and blatant dehumanization" toward his scholarly opponents. Among the list of incivilities: He called an opponent a figure of "characteristic idiocy." "When confronted with his insults," Whitman complained in an irate letter to the MLA's official journal, Said merely "cries that his own integrity is being impugned."

When it comes to pushing Palestinian rights, his critics say, Said has honed the helpless-victim routine to irresistible perfection. Thus the unforgettable image of Said from a 1998 BBC documentary, *In Search of Palestine*. Pale and thin from the leukemia, he stands on a freshly plowed plot of earth outside Jerusalem, his voice choked with tears as he laments the fate of the Palestinian squatters who, until the morning when Israeli soldiers forcibly removed them, had eked out a living there: "The world has taken very little notice of this. And I must say, it's very hard for me to stand here talking about it when I see my own people going through this"—here Said sighs deeply, his hand on his heart—"this endless calvary. Without any relief, without any sympathy or support from the so-called civilized world, which backs Israel in these barbaric inhuman practices."

It's a bravura performance, heartfelt and deeply moving. It's also unabashedly partisan, which explains some of the difficulty the BBC had finding distribution for the film in this country. (It was picked up by Channel 13 only after Jean Stein and Gita Mehta, the wife of Knopf publisher Sonny Mehta, arranged a screening at the Alliance Française where a PBS honcho saw it.)

The reason for the histrionics, his critics say, is simple. As an upper-class Arab growing up in the Middle East, Said could not have had a fate more different from that of his less-fortunate countrymen—many of whom have been living in refugee camps on the West Bank for the past 50 years. Unable to share in their material loss, Said embraced their pain instead. It was just a matter of time before Said, thrust onto the public stage, began to hog it: No longer just a spokesperson for Palestinians, he embodied them.

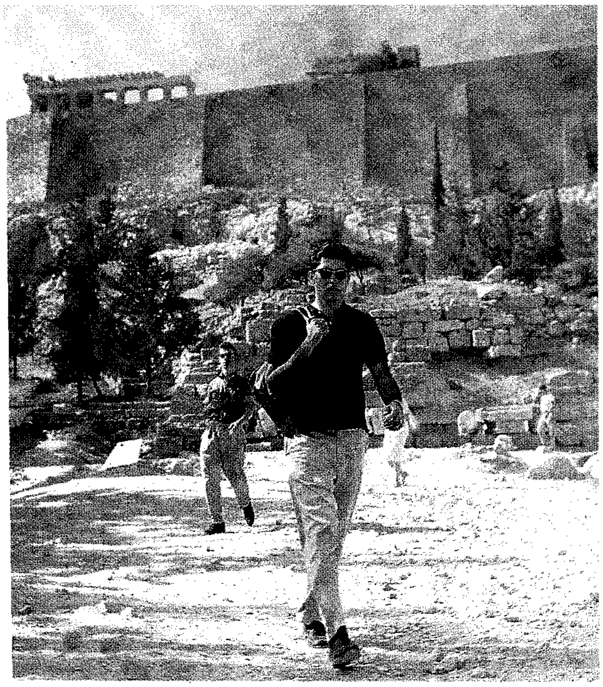
Sentimental education: Clockwise from below left, Said in front of Howard Johnson's in Jamaica, New York, March 1951; as a Harvard graduate student, visiting the Acropolis, 1960; with his sister Rosy in traditional Palestinian dress, Jerusalem, 1941.

HOME MADE ICE CREAM
28 FLAVORS
GRILLE
STEAKS-CHOPS-CHICKEN
SPECIAL FRANKFOR
SUNDAES-SOD

Perversely, the critics argue, Said's helpless-exile shtick is no longer politically expedient. With the Oslo Accords and the current, tentative thaw in Palestinian-Israeli relations, Said's furious rebukes of Arafat, Barak, and U.S. foreign policy in the Middle East reveal him to be hopelessly out of touch. Today, say his opponents, Said is politically more isolated then ever. He is truly an exile.

Victim or scene-stealer? Neither, Said answers. "I'm not into victimhood," he tells me. "It's not my style. All that is made absolutely clear in my book. I make it clear that I never suffered the fate of a wretched refugee. I have written about it in the past simply by saying, 'My entire family was evicted and we lost all our property,' but I never, never gave the impression that I was a miserable camp-dweller. Anyone who knows me knows that that's the last thing I would pretend to be or want to be."

Economically speaking, it's true. Said's family was not ruined by the fall of Palestine. On that point, his memoir is abundantly clear. His father, a Jerusalem-born Christian Arab, owned what was by the fifties the largest office-supply-and-stationery company in the Middle East, with branches in Cairo, Alexandria, and Beirut. Until 1948, Said *père* also shared ownership with his cousin Boulos of the Palestine Educational Company in Jerusalem and Haifa. Although Said, his parents, and his four sisters traveled frequently to Jerusalem, their official residence was Cairo, where they lived attended by servants in a spacious apartment on an island in the Nile.



Every day during the week, Said's father was chauffeured to the office in one of a series of black American-made cars that got bigger with the family's growing fortunes, eventually culminating in an enormous Chrysler limousine. In the afternoons, while Said's father played bridge at the Gezira Club, an exclusive colonial redoubt, young Edward was busy with mind-and-body-enhancing and distinctly Western-flavored extracurriculars: Cub Scouts, calisthenics, tennis, swimming, cricket, boxing, sailing, and piano.

For reasons Said does not explain, the family spent most of his thirteenth year, 1947, in Jerusalem. "The signs of impending crisis were all round us," he writes. "The city had been divided into zones maintained by British Army and police checkpoints, through which cars, pedestrians, and cyclists had to pass." In December 1947, Said's father took his family back to Cairo, a few months before the neighborhood around his aunt's house—the house where he was born—was taken over by the Hagganah. "By early spring of 1948," Said writes, "my entire extended family had been swept out of the place, and has remained in exile ever since."

It is possible to read *Out of Place* in this way, as a factual document, with Weiner's article and its evidence in one hand and a red pencil in the other, noting discrepancies and contradictions. In the end, however, this exercise proves little. *Out of Place* is consistent with accounts Said has laid out before (including a 1987 essay in *House & Garden* titled, "Cairo Recalled"). But the memoir is less consistent with statements Said has made (or implied) in other contexts, including venues Weiner cites: *Harper's, The London Review of Books,* and the BBC documentary. Did Said spend his formative years in Jerusalem? No, that clearly seems an exaggeration. Did Said's entire family become refugees after 1947? The answer depends on how you define *family* and *refugee,* but semantics seems almost beside the point: Said's father lost business assets; his relatives lost even more. All sorts of cousins, aunts, and uncles turned up in Cairo after 1948 in straitened circumstances, begging for jobs and handouts. Why not let him call his family refugees? Many of the facts Weiner hammers away at as whole-cloth invention are actually matters of interpretation.

There are other ways to be a victim. Consider *Out of Place* not as a fiscal or even a factual record but as an emotional one, and the results are dramatically different. As an emotional document, *Out of Place* is a revelation. Lonely and uncertain, fraught with anxiety and confusion, the young Said is perpetually under siege from forces beyond his control. His parents, his teachers, school bullies, even the landscape seem to have it in for him. "There was always something wrong with how I was invented and meant to fit in with the world of my parents and four sisters," he writes early on in the book. His father, indomitable and overbearing, was "a devastating combination of power and authority, rationalistic discipline, and repressed emotions." His mother, despite her spontaneous and overwhelming displays of affection, is no more reliable a source of self-esteem: "I was in an enraptured state of precarious, highly provisional rapport with my mother, so much so that I really had no friends of my age."

Together, the parents enjoy a total, obsessional control over young Edward's mind and body, intimately involved in the "correction" of every one of his numerous defects: from his feet (flat) to his stomach (prone to aches), curly hair (too effeminate), eyes (weak), tongue (too long), chest, and posture (for which his father prescribed a metal chest-expander and a harness).

Eventually, Said is packed off to the Mount Hermon School in rural Massachusetts. "Although it was in the traditional picture-book sense a beautiful, leafy, hilly, and perfectly maintained New England site," Said writes, "I found it altogether alienating and desolate. . . . The nearest town of Greenfield has long symbolized for me the enforced desolation of middle America." Seeing snow for the first time that winter, Said can muster only feelings of "revulsion," a reaction he says he has to this day.

In short, *Out of Place* is the affecting testimony of one boy's nearly relentless persecution by the world. With respect to Edward Said the adult, what is remarkable about that persecution is the degree to which it precedes any sort of political consciousness. *Out of Place* is indeed a chronicle of exile, the story of one for whom "home," as Said puts it, "was in the deepest sense something I was excluded from." Whether he means by this an emotional or a national home, the plodding investigations of Justus Weiner will never illuminate. ■

The Green Candidate

Wall Street wizard Jon Corzine spent 24 years helping to build Goldman Sachs into a banking powerhouse before being ousted as CEO last January. Can a very rich, very liberal Democrat connect with New Jersey's masses? He's ready to bet millions of his own money that he can.

BY JOHANNA BERKMAN

JON CORZINE, THE FORMER CEO OF GOLDMAN SACHS, NERVOUSLY SURVEYS THE SEA of white hair, white balloons, and red-and-white-checked tablecloths that is the annual Bergen County Senior Picnic. It is not yet 11 A.M. on a stifling hot August day, and already Corzine is soaked in sweat. As his aides wander from table to table passing out red-white-and-blue plastic COMPLIMENTS OF JON CORZINE pens, the tall, bearded, $350 million candidate in the Paul Stuart suit is patting shoulders, shaking hands, complimenting women on their hairdos, and trying to relate to the people. This is the same Corzine who helped engineer the $3.6 billion bailout of the Long-Term Capital Management hedge fund and orchestrated the initial public offering of his notoriously market-shy investment bank. But today, looking out on the crowd, he seems almost overwhelmed, as he confides, "This is the biggest thing I've ever done." • One of the picnickers asks the

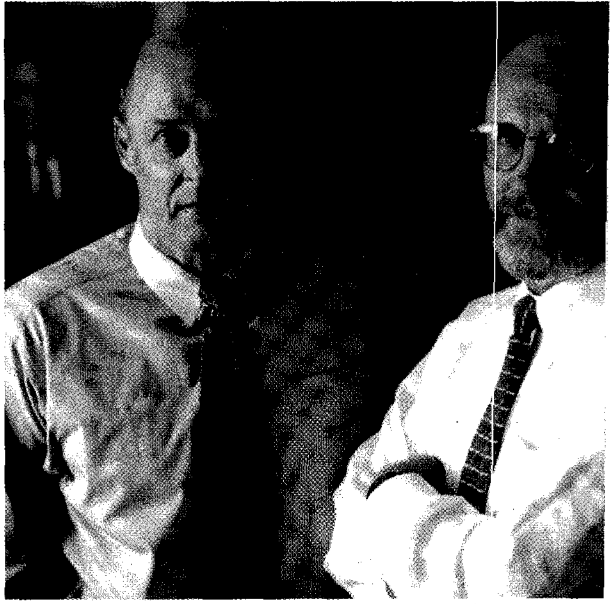
PHOTOGRAPH BY DAVID BARTOLOMI

candidate for his position on "notch babies," those born between 1917 and 1921 who have received reduced Social Security payments as a result of a legislative quirk. "My *mother* was a notch baby!" exclaims the Illinois-born Corzine. "If I get elected, I'm going to do something about it." A 3-year-old waiting with his grandmother in front of the Portosans asks Corzine to buy him an apartment. "You're a little guy to get an apartment!" says the flustered would-be senator.

"I don't want you to manage my money!" shouts a baseball-capped man as Corzine approaches his table. "I want the IRS to be out of business!" "I think you want a tax cut," says Corzine. "I'll work on it." Finally, an elderly woman who is counseling him to shave his beard accidentally spills a container of milk on the candidate, drenching his cuffed pants and Cole-Haan shoes. "Don't worry about that!" says Corzine, offering her a tissue. Running for Senate, it turns out, is a lot messier than running a major investment bank.

NOT THAT THINGS WEREN'T messy at Goldman Sachs. The 52-year-old Corzine was ousted last winter following a rancorous battle with his board. Then, last spring, after almost teaming up with Long-Term founder John Meriwether to do a restructuring of the fund, Corzine, who has never held elective office, surprised nearly everyone by choosing to pursue a far riskier option: running in the Democratic primary against former New Jersey governor Jim Florio in the race to succeed retiring Democratic senator Frank Lautenberg.

Up until two weeks ago, Corzine was a virtual unknown among New Jersey's voters, and polls were predicting that neither he nor Florio, who is the clear Democratic front-runner, could beat their uncontested Republican rival, Governor Christine Todd Whitman. But her sudden withdrawal from the race—specifically citing concerns about raising money—has thrown the low-profile Goldman exile into the national spotlight. On the day of Whitman's announcement, Corzine appeared on CNN, NBC, and a host of other news outlets, a political windfall that guarantees extensive media coverage of this Thursday's official announcement of his candidacy. And while many analysts argue that Whitman's withdrawal is a bigger positive for Florio—who lost his governorship to her in a nasty race in 1993—the fact that Republicans are now trying to recruit former Goldman Sachs partner Lew Eisenberg into the race tells a different story. Suddenly, Jon Corzine matters.



Photograph by AP/Wide World.

In politics, being a rich candidate is a double-edged sword, and the fact that people are harping on his money drives Corzine nuts. "You know, if I read '*x*-million-dollar guy from Wall Street' *one* more time. . . ," he sighs.

LATELY, CORZINE HAS HAD LITTLE TIME FOR his place in Telluride, Colorado; for his beach house in the Hamptons; or even for a round of golf at one of the two fabled courses where he is a member, the Atlantic in Bridgehampton and Baltusrol in Springfield, New Jersey. In fact, he's barely had much time for his yellow center-hall colonial in Summit, the suburban Union County town where he and his family have lived for the past 25 years. Corzine has been too busy crisscrossing the Garden State in his Ford Explorer campaignmobile, marching with unions, praying in black churches, celebrating ethnic festivals, and breaking bread with as many of New Jersey's local pols as he can.

He has also been busy writing checks and making pledges: $546,000 to his campaign fund, just to get it going. A commitment to raise $100,000 for the fund that helps elect New Jersey Democrats to the State Assembly. And then there is that much bigger number, the one that has set politicos' jaws dropping all the way from Hackensack to Harvey Cedars: Corzine is committed to spending $10 million on the primary alone.

In politics, being a rich candidate is a double-edged sword, and the fact that people are harping on his money, even as he uses it to gain entrée into the world of elective politics, is driving Corzine nuts. "You know, if I read '*x*-million-dollar guy from Wall Street' one more time . . . ," he says disdainfully. "Hopefully, my life has been an example of how you use the advantages of a democratic and open society to get ahead. I hate using the words *American Dream,* but, you know, that's what people should aspire to—having good things happen from hard work. I think that's a story that sells."

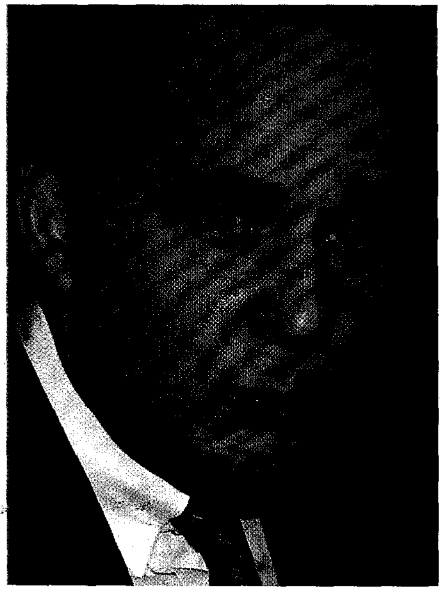
Already, in just a few months, Corzine has become as controversial a figure in the rough-and-tumble world of New Jersey politics as he was in the rarefied milieu of the six-man executive committee at Goldman Sachs. His supporters cast him as a pauper turned people's prince, a fiscally conservative, socially liberal Democrat whose entry into the race is nothing short of a triumph for the party. "The better people do in life, the less egalitarian they become," observes State Senator Ray Lesniak, a powerful pol from New York–centric North Jersey, where Corzine is building his base. "Jon is a beacon that there is another way."

U.S. Senator Bob Torricelli, who is almost as well known for dominating the state's backroom politics as he is for dating high-profile women like Patricia Duff and Bianca Jagger (in short, he's the Al D'Amato of New Jersey), is both Corzine's unofficial sponsor and Lautenberg's nemesis. He likes to emphasize his would-be junior colleague's lack of enormous ego. "People's concept of a chairman of Goldman Sachs is that he'll enter the room full of himself with a degree of arrogance and an inability to empathize with others," he says. "Jon Corzine walks into a room dressed in a sweater vest with a genuine interest in other people and a tremendous calm about him."

Nonetheless, the unmistakable green tinge of Corzine's aura is sending fundraisers into a tizzy. "I just came back from the Vineyard, and Frank Biondi says that he wants to do something at his house for Jon," reports an exuberant Orin Kramer, the hedge-fund manager who is Torricelli's top fund-raising lieutenant. "Harvey Weinstein says, 'Greatest guy in the world.' Tom Lee, the buyout guy, says, 'He's the most wonderful guy in the world. What can I do to help?' Steve Rattner's going to be helping. These are not people you have to push. They are enthusiastic."

To Florio and his supporters in southern New Jersey, who have labored six months to raise a little more than the amount of campaign cash that Corzine generated with a stroke of his pen, the former CEO has all the grace of a bull stampeding through the cranberry bogs. Florio has tried to even the score by lambasting his rival with Wall Street–speak, accusing him of trying to engineer a "hostile takeover" of the Democratic Party and trying to "buy an option on an election." One anonymous band of Florio supporters has even taken to blast-faxing extensive anti-Corzine tracts to politicians and political reporters all over the state. With headings like FOR SALE and FIGHT CORPORATE GREED! BOYCOTT CORZINE!, they depict their opponent as a draft-dodging, anti-labor overlord and highlight Goldman Sachs's role in a host of mergers that resulted in mass layoffs.

Goldman boys: Opposite, Henry Paulson (left) and Jon Corzine in 1998; below, Senator Robert Torricelli.



"If this is a spending contest, I'll lose," says the famously pugnacious Florio, a former Navy boxer. "But this is not a spending contest. We're planning on conducting a primary election and then a general election. These are not auctions."

Ed Koch, a Florio friend since their time together in Congress back in the seventies, thinks Corzine is setting his political aspirations just a little too high. "Let him run for some modest position so we can see him as he runs around the track," he says. "What does *he* know about the needs of ordinary guys and women?"

THE FIRST TIME WE MEET, IN early July, it is at Ms. D's, a large Southern-style restaurant with an all-red interior that is the Sylvia's of Newark. Twenty minutes late and apologetic in a gray wool suit and colorful tie, Corzine arrives with a hearty smile, an outstretched hand, and two young co–campaign managers. He is friendly, though not pushy, and confident, though not brash. Still, before I even have a chance to inform him that I was once one of his 13,000 employees, he beats me to the punch. Have we met before at Goldman? he wants to know, as though I, a just-out-of-college analyst, might have once joined him for a 7 A.M. breakfast in the partners-only dining room or popped my head into his glass-walled office for some off-the-cuff mentoring. No, I tell him, but he did once walk past my desk, and I do recall watching my boss sprint across the trading floor to pick up a phone call from his driver.

Corzine's campaign managers order fried whiting. Corzine orders the meat loaf and begins to engage in inoculation, the art of airing anything that might be perceived as dirty laundry as a way of gaining control and higher ground. You know that old profile in the Washington *Post,* the one that mentions he joined the Marine Corps in order to avoid the draft for Vietnam? Not so, he says, but he never bothered to correct it, and now reporters are copying that assertion into their articles without confirming it with him first. "Nobody joins the Marine Corps to avoid military combat," he says in the slow, deliberate cadence of the Midwest. "It's just a preposterous concept. I joined the Marine Corps so that I could arrange my personal life and know what the circumstances were gonna be."

Corzine's eagerness to bring up hot-button topics such as this—the anti-labor accusations ("I will be a great supporter of labor on almost all of their issues"), the fact that he has not voted in a primary for the past decade ("a mistake, pure and simple")—seems forced. On occasion, he will interrupt himself to insert, as an aside, the language he is supposed to be using; at other times, on the heels of a clichéd response to one of my questions, he will follow up with "I'm sounding like a politician, but I *mean* that."

Early one morning, while we are sitting on the roof of the Robert Treat hotel complex in Newark, where he has rented an entire floor for his campaign headquarters, I ask him why he is running for office. "I have an interest in making a difference," he tells me. It is a rather flat response, but one that actually seems to be true. And though he, like fellow New Jerseyan Bill Bradley (Corzine is a Gore supporter), has yet to get specific about the issues, this much is on the record: Corzine is a pro-choice gun-control advocate with lofty goals. He wants to revisit universal health insurance, reconstruct the economic base of America's inner cities, and revamp the national public-education system so it provides equal opportunity for all.

Still, his liberal views are occasionally obscured by the very corporate way in which he expresses his ideas. He likens his campaign plan to a business plan. To explain why he is pro-union, he cites Charge & Ride, the co-op limousine service that Goldman Sachs uses, as an example of the good that unions can do. You know how you get in the car and the driver has no idea where he's going? If there was a union, it could train him. You know how you get in the car and it's dirty? The union might enforce cleanliness. I'm not surprised when he tells me that he misses his old firm.

WHEN JON CORZINE BEcame the chairman of Goldman Sachs in the fall of 1994, what had once been the most profitable firm on Wall Street was in the throes of its biggest financial crisis since the Depression. As a result of unforeseen increases in interest rates, bond and currency trading were hemorrhaging cash—$250 million in September alone—and the losses were sending the more conservative partners fleeing into the earliest of early retirements. As they started to cash in their multi-million-dollar stakes, they threatened to diminish the firm's capital base, scaring creditors, customers, and employees. Then, in the midst of the panic, Steve Friedman—the firm's sole chairman since his partner, Bob Rubin, left in 1993 to join the Clinton administration—announced he was retiring.

Within a week, Corzine, a star trader and nineteen-year Goldman veteran who had transformed the bond division from "three guys and a telephone" into a global powerhouse, was installed as chairman, and Hank Paulson, a co-head of the investment-banking division, became vice-chairman. For Goldman, it was an unusual pairing. The two men knew each other but had never run a division together, let alone worked side-by-side, and were not even friends. Corzine was a big contributor to the Democratic Party and a leader at his local YMCA; Paulson had served in the Nixon administration and helped run

Photograph by Mark Reinstein/IPOL.

a nonprofit dedicated to saving endangered birds of prey. "The plan of putting them together was ill-conceived," says a former senior partner, expressing a view that is widely held. The fact that Corzine and Paulson were not given equal titles, as their predecessors had been, would become a source of conflict. "Because Jon wasn't on the banking side . . . Hank Paulson was brought along to be his deputy, to look after that end of the business," says Roy Smith, a retired partner who is now a professor of finance at NYU. "Hank Paulson was temporarily satisfied doing just that."

Drawing an annual salary of $20 million, Corzine embarked on an aggressive plan to turn around Goldman Sachs. First, he tried to persuade his partners to stay. "Jon had to run around and beg," says a retired partner. In the year that Corzine took over, 35 partners left, a third more than usual. "Jon got thrown into his lap the leadership role of the firm," says Mark Winkelman, a legendary trader who co-ran the bond department with Corzine and shared an office with him for eight years. "In many ways, he kept the firm together through sheer strength of personality and leadership." Almost immediately, Corzine and Paulson initiated a "reengineering" of the firm; that meant layoffs (12 percent of the firm was let go by 1995), a major cost-cutting program (among other things, no more Moscow office, first-class travel, or free lunch), and enhanced risk controls to more closely monitor the wild, swinging-for-the-fences trades that had become so problematic. Then, in exchange for $250 million, part of which went toward paying out the retiring partners, Corzine sold off 5 percent of the firm to the Bishop Estate, a Hawaiian trust. "I don't think we are stripping out the heart and soul of Goldman Sachs," Corzine said at the time. By the middle of 1995, with help from a surging bull market, prosperity returned.

In spite of the austerity program he initiated, Corzine was regarded as the firm's "human face," a casual, down-to-earth CEO who could relate well to all different sorts of people. He would often wander the halls and trading floors in his trademark sweater vest and, in spite of his seniority, was thought to have remained true to his bond-trading roots. As one managing director puts it: "He's a good guy and a hard-charging guy. He could go and drink the traders under the table till four o'clock in the morning." He was also known as very charitable, not only to the prestigious nonprofits that so many Goldman partners favor (yes, he is on the board of the New York Philharmonic and the Kennedy Center) but also to his alma mater, the University of Illinois ($2 million for a basketball practice gym); minority schools ($2 million to the Archdiocese of New York); the New Jersey Performing Arts Center in Newark (the main hall's chandelier plus a six-figure gift);and the rare down-and-out Goldman employee (he paid for the NYU education of a messenger and paid the balance of a secretary's mortgage so she could send her son to college). "I respond to things that make sense," he says. "I wish I could do more. That's one of the reasons I'm running for office, to get more leverage."

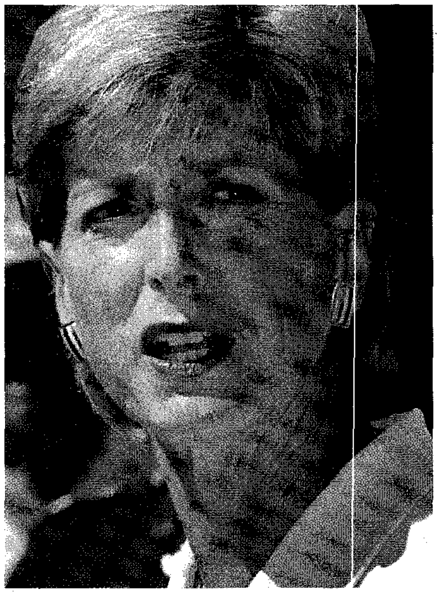
Over the next few years, as Goldman's profits soared along with the Dow Jones, Corzine's tenuous relationship with Paulson began to deteriorate. Corzine was committed to taking the firm public, believing it was necessary to prevent another unraveling of the firm's capital base, and began lobbying his partners for an IPO. He also began pursuing a bold, expansive agenda, exploring mergers and pursuing acquisitions abroad. As one retired senior partner puts it: "Corzine felt that there were only going to be three or four or five major financial institutions and that, by God, Goldman Sachs was going to be one of them, and therefore you had to be bigger."

While Corzine kept the executive committee apprised of his moves, the board thought he wasn't consultative enough and resented being kept out of the loop. Paulson was more conservative and was committed to keeping the firm independent; he was focused on maintaining its close-knit culture and was more cautious about foreign acquisitions. "It was all about who was going to be in charge," says a retired partner. "Can Jon do what he wants, or is he supposed to run around and check with these guys all the time? Which is it?"

Over time, after months of heated arguments, the balance of power on the executive committee began to shift in Paulson's favor. "These are big boys in a big-business kind of game, and Corzine was not nearly wily enough for all this stuff," says a former partner who was close to the proceedings. "People were not scared of him. He's the nicer guy." But Friedman, the former chairman, denies that the battle was a personal one, and insists that Corzine's management style and vision ultimately clashed with that of the majority of senior partners.

In the summer of 1998, after months of divisive debate within the six-man committee as well as the greater partnership, Corzine finally won a mandate to go public, an enormous feat in a firm that prided itself on its privacy and had considered, and handily rejected, the option six times in the preceding 30 years. "I put my tail on the line to get the IPO done," says Corzine. "I don't think, for whatever reason, all the others felt that was the right way to approach leadership on that issue."

Not long after the announcement of the Goldman offering, the unthinkable happened: global financial turmoil. Russia defaulted on its debt, sending world markets into a frenzy and triggering huge bond losses at Goldman—nearly $500 million just in September. The equity markets sank, too, and suddenly, the valuation of Goldman fell by 40 percent. Goldman decided to delay its offering, an embarrassing concession for a company that is paid millions to gauge market sentiment for its clients. While the blame for the debacle was not placed on Corzine—it wasn't his fault the markets cracked—it weakened his already tenuous position.



The candidates: Above, New Jersey governor Christie Whitman just dropped out of the race; opposite, former governor Jim Florio battles on.

That winter, upon his return from Christmas vacation in Telluride, Corzine's executive-committee colleagues gave him the news: They had unanimously voted to remove him from his post as CEO. Corzine was stunned. What was he going to do next? Bob Menschel, one of his former partners who is a major Democratic Party donor, told him: "It is best to go with your passion." "I've just left my passion," Corzine replied.

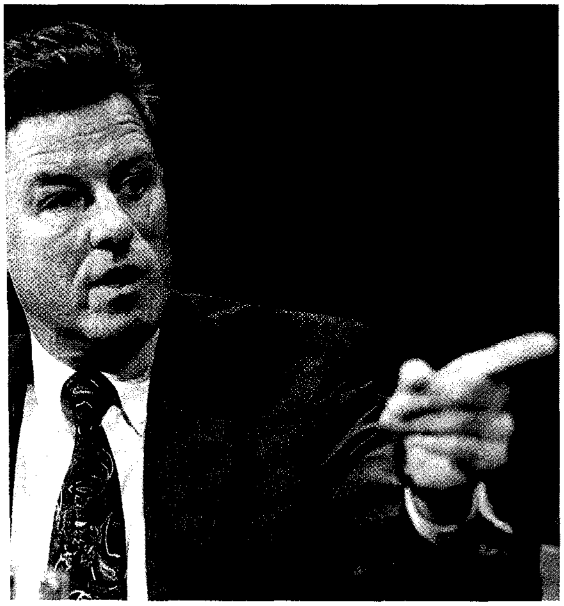
WHILE JON CORZINE WAS still recovering from the shock of being ousted, Orin Kramer was planning Corzine's next career move. In mid-February, Frank Lautenberg, who is 75, announced his plans to retire.

For the limelight-loving Torricelli, Lautenberg's retirement presented an alluring prospect. "If it were up to Bob Torricelli, there would only be one senator from

Photograph by Mark Derer/AP Photo.

New Jersey," says one New Jersey Democratic politician, echoing a common sentiment. Abolishment of the seat not being an option, Torricelli, observers say, pursued the next best thing: backing a colleague who he felt would not get in his way. One who was actually very smart and well-connected, and who could, as it is euphemistically termed, self-fund, would be even better. "Bob Torricelli doesn't want a rival, so to speak," says the Democrat, who, like many other political leaders in north Jersey, is unofficially backing Corzine. "It'll take Corzine two weeks to find the men's room."

When Corzine was ousted from Goldman Sachs, a friend advised him to go find his passion. "I've just *left* my passion," he replied.



Torricelli knew Corzine through the Democratic Party fund-raising circuit. The former CEO and his wife, Joanne, have been among the most generous political donors in the country (in 1998, they gave $340,000 in soft-money contributions and ranked fifth), and back in 1996, when Torricelli, then a congressman, decided to make a break for the Senate, Corzine hosted a $1,000-a-head fundraiser to introduce him to the crowd at Goldman Sachs. After Torricelli's victory, and his rapid ascent to the chairmanship of the powerful Democratic Senatorial Campaign Committee (the national-party fund that helps elect Democratic candidates to the Senate), the two met and spoke often. Kramer liked Corzine, too. They got to know each other as fellow members of the Presidential Commission on Capital Budgeting, an organization of political and economic heavyweights.

"Jon blames me for telling him to run," says Kramer, whose New Jersey political events are considered a proxy for Torricelli's. "But I never said that. I never said, 'You should do it.' I said, 'This is much more viable than people perceive it to be, and I think you would add a lot to the process if you should do it.' " Corzine found the idea intriguing. "Being the leader of a great organization gives you a lot of ability to have influence and impact on society, and I tried to take advantage of that within the context of being a good businessperson," he says. "Now, because of the transition of life, I became very open to trying to find another way to express my own desire to serve." He loved helping people; he also loved challenge and risk. But, he told Kramer, before he could consider the option, he had to consult with a few key people, including his wife and Bob Rubin.

Joanne Corzine tried to discourage him. Rubin was more sanguine. "I've always thought there ought to be tremendous room for a candidate who is thoughtful, serious-minded, gets out and talks to people about serious issues in a serious way," he says. "My guess is that Jon will be quite effective in conveying his views. It won't be a sharp-edged style. It will be in Jon's own style: straightforward, thoughtful, probably somewhat lower-key." In March, after meeting with Torricelli, Lautenberg and a handful of top New Jersey pols, Corzine gave Kramer the go-ahead.

JUST BACK FROM A WEEK OF MEDIA training in Iowa and sporting the new frameless little oval glasses that his campaign managers have insisted he wear, Jon Corzine sits with 40 supporters in Seabra's Rodizio in Newark, fidgeting with his fork and watching his campaign unfold before him. First, Sharpe James, a powerful African-American state senator who doubles as Newark's mayor, gives Corzine a rousing hero's welcome. "We don't need retreads!" he shouts, referring to former governor Florio. "When I was poor, we used to buy old tires and patch them up. It's still an old tire. It's still not going to work. You still got a flat!" (He does not extend the metaphor to Corzine; perhaps he is a pair of Pirellis?) James tells the crowd that he is as excited about Corzine's candidacy as he was about Jesse Jackson's in '88, Bill Clinton's in '92, and Bob Torricelli's in '96. "We do not need to apologize to have a businessperson in the Senate for New Jersey," he proclaims. "Did we apologize for Frank Lautenberg?" "No!" someone shouts back from the crowd, which includes Kramer and Lesniak as well as a number of black politicians and community leaders. At the end of James's speech, after a round of applause, he lapses into Portuguese in a tribute to the restaurant's owners. Then Corzine stands up. "Sometimes you got to wonder who's running for Senate!" he says, and people laugh.

The stated purpose of the dinner is to energize the campaign, but it is also a coming-out party for Joanne Corzine, who hasn't met her husband's new friends. The woman whom Corzine introduces as "the mystery lady of the campaign" bears little resemblance to the typical CEO wife. With long black hair, bangs, and lots of freckles, she is attractive, but in a refreshingly natural sort of way. She is from the same small town as her husband (they met in kindergarten and were married the summer after their junior year in college), and it shows. She is friendly and open, a warm presence. The couple has three children, aged 17 to 27.

Just as Corzine gets up to speak, the waiters start coming around with the rodizio meat, offering to cut slices from their oversize skewers. "If anybody ever needed a reason to elect an investment banker, it is this tax bill going through the Senate right now, which is about as favorable for Goldman Sachs as anyone could ever imagine," says Corzine, barely speaking loud enough to be heard over the hubbub. "It would be nice for my kids," he says, referring to the proposed reduction in inheritance taxes, "but bad public policy."

Later, as the five-tier dessert cart comes around, I sit talking with Kramer and Corzine. While Corzine sips a glass of water and occasionally chews on his ice, Kramer tries to sell me on a Corzine candidacy. "Who is going to be most credible in the Senate arguing that a lower capital-gains rate will not be effective in stimulating greater investment, which is the theory behind why you want to cut the capital gains?" Kramer asks rhetorically. "Bob Rubin," chimes in Corzine, uncomfortable with the implicit compliment and speaking what he believes to be the truth. "Fine," snaps Kramer. "But *he* ain't running for the Senate." ■

Photograph by Barry Thumma/AP Photo.

SALES & BARGAINS **SHYAMA PATEL**

Parting Words

Tress is more: *Orlando Pita spent last week tousling models' hair—but S&B cornered him and* **took him shopping** *for beauty products.*

Brush with fame: Star stylist Orlando Pita chooses his weapons.

'YOU CAN'T TALK about hair as a general thing—that's what magazines do wrong," sighs hairstylist Orlando Pita on a recent Friday morning. The mind behind some of recent history's most copied hair—Gucci's long hippie extensions, Gwyneth Paltrow's sleek do at the Oscars and Golden Globes—is busy preparing for the Spring 2000 fashion shows (he'll work Michael Kors, Tommy Hilfiger, and others before jetting to Europe for Gucci, Versace, and Demeulemeester). But today, he's at **Ray Beauty Supply**, the dingy Hell's Kitchen shop for hair professionals, rummaging in the dusty aisles for his favorite off-priced goops (while recovering from Madonna's post-MTV-awards bash the night before). If you've ever read a fashion magazine, you've seen his work. Here's what's behind it.

Toss those plastic combs and brushes and get stuff that'll really grip hair: Pita chooses resin combs like the **NuBone II** ($5.99) and round nylon and bristle brushes like the **Lado Pro** ($9.99). "Styling's much easier if you use the right shampoo and conditioner," he explains. **Terax Original Shampoo** ($11.95) and **Terax Crema Hair Treatment** ($16.99) are two favorites. "I shampoo my hair maybe twice in fifteen years," Pita jokes. "But the models love this."

Pros don't buy flimsy appliances. Pita swears by the **Super Solano Professional** hair dryer ($79.99) and **Hot Tools Professional** curling irons ($29.99). "I have them in a whole range of sizes," he says. You'll want the one-inch model. His straightening iron of choice is the **Solano Saphire** ($149.99). To finish, Pita has an arsenal of shine and anti-shine pomades he deems essential for the runway (including **Kiehl's Creme With Silk Groom**, not sold at Ray's). Here, he finds **Redken Water Wax** ($12.99). "I'd do sleek hairstyles with that, like the Gucci style." For messier work, he picks **Fudge for Hair** varnish ($11.99). "It's the only one that makes hair look coarse, dry, and sticky," he says, smiling. For frizz, he uses **John Frieda Frizz Ease** ($9.99), which doubles as a medium for other products, like **Revlon Fanci-Full Color Styling Mousse** ($4.99). "Want to be a redhead for a day?" Pita asks. "This is what we use on shoots. But it's dry and matte—mix it with Frizz Ease first."

Finish styles off with **Smoothies Metal-Free Ponytail Holders** ($3–$3.50 for three; "better than red or green for adults"); for an extra-tight grip, try "bungee" hook-ended bands ("for when you don't want the style to move at all," he explains).

Ray Beauty Supply Company, 721 Eighth Ave., near 45th St. (212-757-0175).

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Picks of the Week

I. Freeman & Son is closing its antique-silver showroom and taking 75 percent off most serving pieces and tabletop accessories: Prices are from $25 for a silver-plated soup ladle to $400 for a six-inch sterling bowl to $2,000 for a pair of Sheffield candlesticks. *120 E. 56th St., Suite 440 (212-759-6900); M.C., V., checks; Mon.–Thurs. 9–5, by appointment only; 9/21–9/30.*

Halston, Iceberg, and Moschino are just a few of the designers whose wares are 50 to 75 percent off at the "57th Street Invitational," a sale to benefit UNICEF. You'll also find Jill Stuart, Joseph Abboud, Trussardi, and Poem. *Le Firme, 37 W. 57th St., fourth floor (212-755-6900); A.E., M.C., V.; Mon.–Fri. 8:30–7, Sat. 10–5; 9/20–9/25.*

Lin-Weinberg's mid-century-modern furniture and home accessories are on sale for 30 to 50 percent off. Designers include Eames, Wormley, and Knoll. Prices are from $60 for a set of goblets to $650 for a Knoll armchair to $2,500 for a George Nelson desk. *84 Wooster St. (212-219-3022); A.E., M.C., V., checks; Mon.–Sat. noon–7, Sun. till 6; 9/23–10/3.* ■

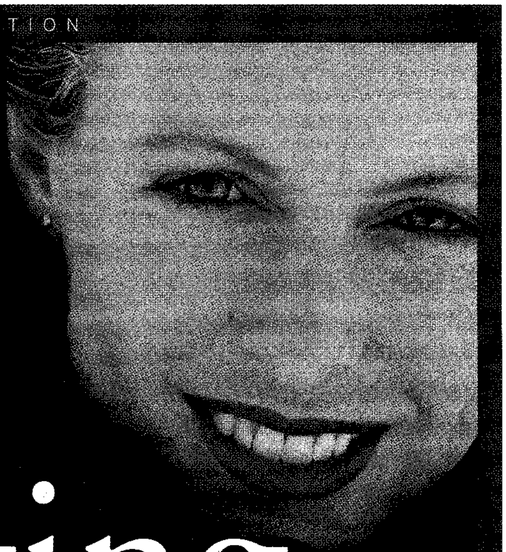
LOOK GOOD, FEEL GOOD

Two Percent Solution

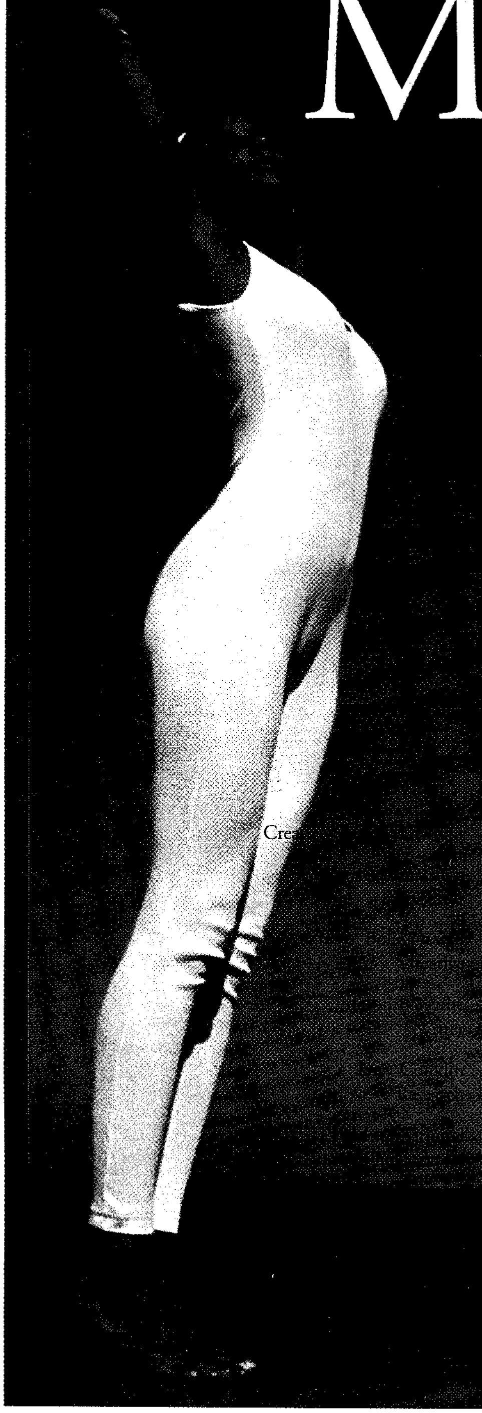
IT'S THE RARE FALL SHOPPING spree that benefits anyone but the spender. But this weekend, give your wardrobe *and* your conscience a boost with a trip to **Saks Fifth Avenue**. In honor of National Breast Cancer Awareness Month, Saks is donating 2 percent of store and catalogue sales (and one percent of outlet sales) to the CFDA/Fashion Targets Breast Cancer Fund. *At Saks Fifth Avenue; 9/23–9/26.*

Photographs: top, Safia Fatimi; bottom, Amy Freeth.

Whether you are seeking to improve the quality of your general health care or are looking to choose a specialist, managing your health should be priority No. 1. Here, we offer an overview of the area's top doctors, hospitals, specialists, and services.



Managing
Your Health



COAST WALKS

I ♥ NY

The famous logo (simulated above), created by superdesigner Milton Glaser, is meant to promote tourism in America's most fast-paced–and heart-stopping–city. But it might as well stand for the concentration of cardiac care specialists that make the Big Apple one of the best locations on earth to treat a heart problem. "New York has an extraordinary collection of cardiac specialists, and there's a lot of first-class work being done right here in the city," says **Jonathan Steinberg, M.D., Associate Professor of Medicine at Columbia University and Co-Director of the Heart Center at St. Luke's-Roosevelt Hospital.**

Dr. Steinberg specializes in electrophysiology, which is the study of the heart's electrical system. The most dramatic news in the past decade has been a non-surgical procedure to treat arrhythmia that avoids using drugs, which often yielded mixed results. With the help of a special cardiac electrocardiogram, cardiologists can pinpoint the exact point in the heart that is electrically misfiring, and then ablate (or cauterize) it with the help of ultra-precise catheters. Once ablated, the misfiring stops immediately–and the arrhythmia disappears. "When we find and destroy the heart tissue responsible for the arrhythmia, we see a response within seconds," explains Dr. Steinberg. "Once we do that, the arrhythmia from that specific misfiring never comes back. It is a true cure–which is a very rare and wonderful thing in heart care."

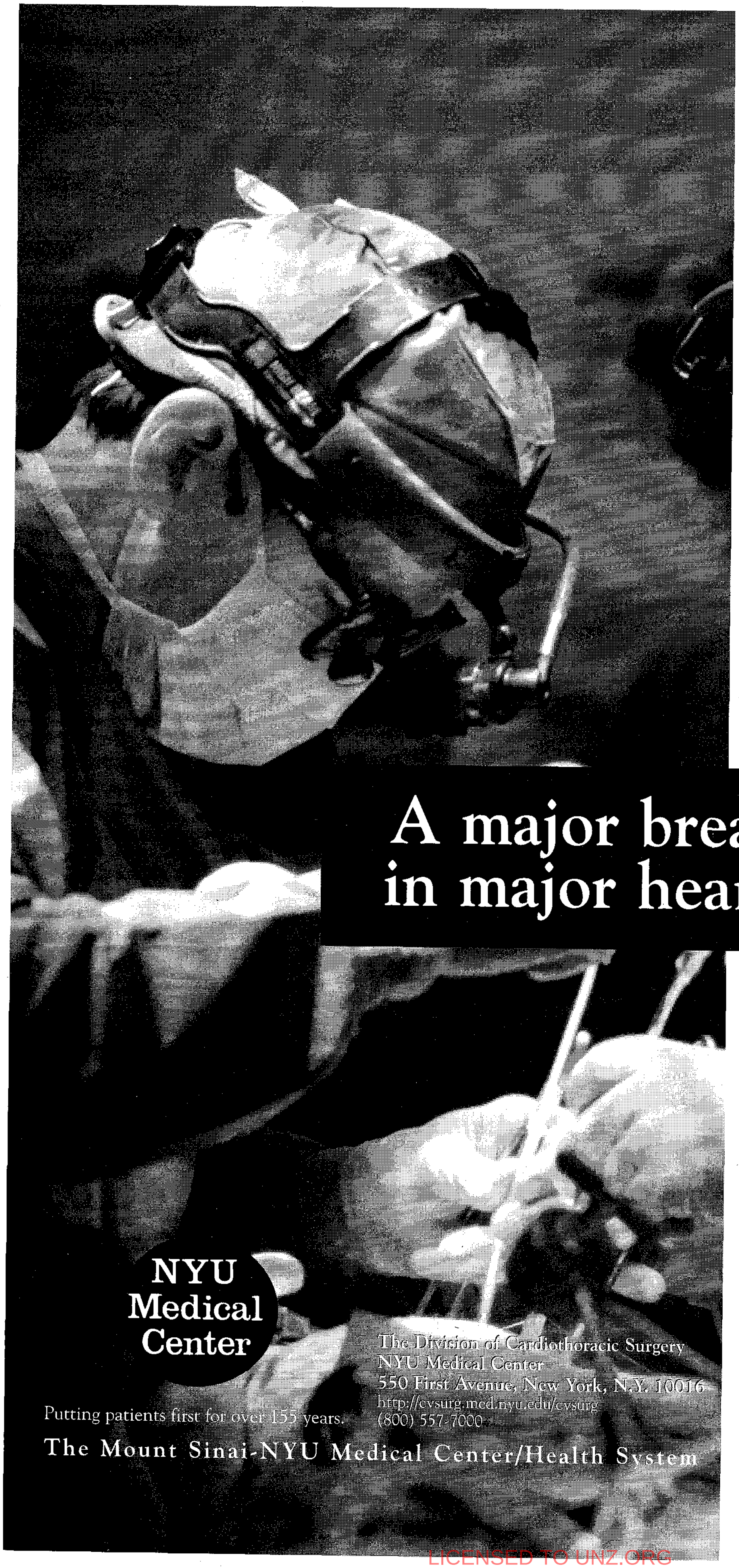
The whole procedure, called catheter ablation, typically demands only a single night in the hospital. "The cure rate for the most common type of arrhythmia is more than 99 percent in our lab–and I've done this surgery more than 1000 times," says Dr. Steinberg. "Before this, patients would come in complaining of a racing heart, and we gave them intravenous medicine–but they eventually came back with the same problem. Or we did full heart surgery to do the same thing we are doing now. With catheters, the procedure today is completely non-surgical."

BALLOONS AND STENTS

Larry Chinitz, M.D., Director of Cardiac Electrophysiology and the Heart Rythym Center at NYU Medical Center, has spent his career mastering heart rhythm disorders. "Ten years go, we put patients in an Intensive Care Unit, gave them some drugs, told them to take it easy and hoped for the best," says Dr. Chinitz. "Now, the trend is to open clogged arteries mechanically with angioplasty balloons and stents."

A stent is a small, mesh-like screen inserted into a clogged vein or artery to prop it up and keep the blood flowing smoothly. A mechanically implanted stent can restore normal blood flow in three hours or less. Two years ago, **Gary S. Roubin, M.D., Ph.D., cardiologist and Chief of Endovascular Intervention at Lenox Hill Hospital**, perfected one of the most difficult and elusive stenting procedures. The carotid artery carries blood to the brain, and, when blocked, can cause strokes–which kill 100,000 Americans every year. "It took 20 years to develop a surgical technique for opening the neck, but no one ever thought a stent, because it is in such a critical area, could ever work," says Dr. Roubin.

> *The heart, literally the most vital of organs, is our most precious resource. Thankfully, New York boasts an extraordinary collection of cardiac specialists who work on the cutting-edge of heart care. From specialized surgeries to simple stents, modern procedures are enhancing the quality of myriad lives.*



A new technique pioneered at NYU Medical Center is creating a new standard in cardiac surgery.

It's called minimally invasive port access cardiac surgery. And here's how it works. Rather than split open the chest, our surgeons access the heart through one small incision (or port) made between the ribs.

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In fact, our surgeons have more experience in these procedures than any other group of surgeons anywhere.

We're also innovating in non-surgical intervention. For example, we're pioneering use of a new cell-mimicking stent (it's like a tiny spring) that improves the long-term durability of angioplasty treatment for blocked arteries. Because of this, an increasing number of patients can avoid heart surgery altogether.

So if you're considering heart surgery, consider the procedure that's creating a new standard. Minimally invasive port access cardiac surgery.

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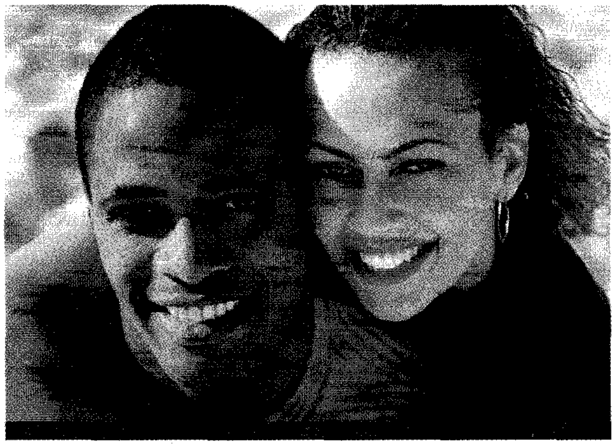
The Mount Sinai-NYU Medical Center/Health System

Amazingly, patients who need stents in their carotid artery, require neither anesthesia nor sedation. "We were the first group in the New York region to work with coronary stents, and we have an experienced group of individuals, each of whom in their own right have made seminal contributions to the field," states **Jeffrey Moses, M.D., Lenox Hill Hospitals Chief of Interventional Cardiology**.

Roubin came to be a part of the leadership of the **Lenox Hill Hospital's Heart and Vascular Institute of New York** because it provides a truly coordinated vascular medicine service. "For decades now, cardiologists, radiologists, and vascular surgeons have been going off and doing their own thing–even though we are treating the same organ, the arterial system," explains Dr. Roubin. "Cardiologists and vascular surgeons treat the heart, legs, and kidneys. The patients that have carotid disease almost always have heart disease, and have blockages in their legs and also have problems with circulation in their kidneys. Consequently, they would get bounced around from office to office, from hospital to hospital, which is difficult, expensive, and time consuming–and doesn't offer the best possible patient care. At Lenox Hill Hospital, we can offer expertise for their heart, or for the carotid artery to prevent stroke, or for the renal artery to preserve the kidney function–all on the same floor and often with the same doctor. We offer expertise in treating all of these arteries in a truly integrated vascular center–which is a unique model."

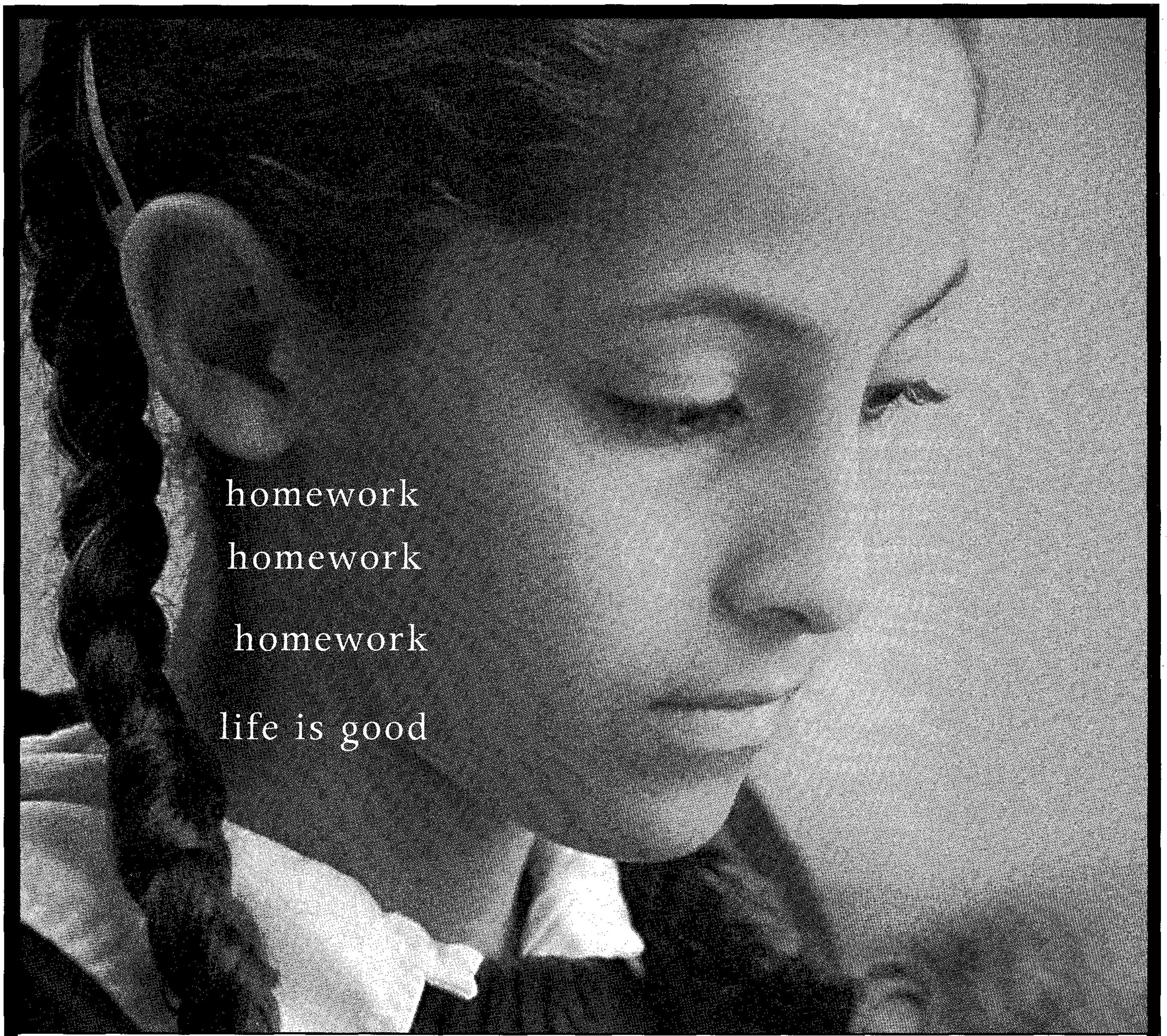
MULTIDISCIPINARY APPROACH

Dr. Moses is in charge of the interventional treatment of cardiac disease. "The philosophy of the group is a comprehensive, one-stop-shop for heart and vascular care," says Dr. Moses. "We are trying to move away from fragmented care, knowing that patients who have hardening of the arteries have a body-wide problem. We can prioritize which treatment should be first instead of taking the one that we happen to know. The patients have a single care team taking care of them, and are not shuttled around. We believe it is much better for the patients this way, and that it is a more efficient way of delivering care."



This fall, one of the nation's most prestigious research groups in the field of interventional cardiology, the Cardiology Research Foundation, is moving its headquarters from Washington D.C. to Lenox Hill Hospital. "This move is big news in the cardiology world," states Dr. Moses. "It just proves that New York continues to offer some of the best cardiac physicians in the country."

The **NYU Medical Center** is also building its own "soup to nuts" cardiac care program, with state-of-the-art facilities starting with prevention and covering treatment through to cardiac rehabilitation. **The Heart Rhythm Center** is part of this comprehensive care. One of its treatment techniques for arrhythmias is implanting miniature defillibrators the size of a disposable cigarette lighter to keep track of racing hearts. The defibrillators kick in with a normal pulse when the heart beats irregularly, and can even monitor the heart live and transmit the data to a doctor over a telephone hook-up. They track all heart rate activity over a two-month period.



thanks to my
asthma specialist

Beth Israel

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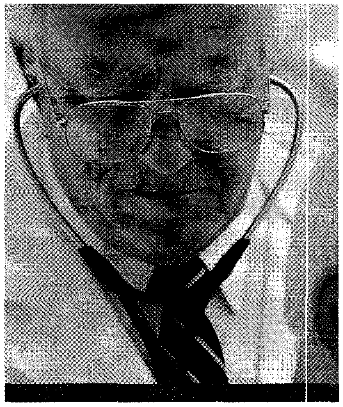
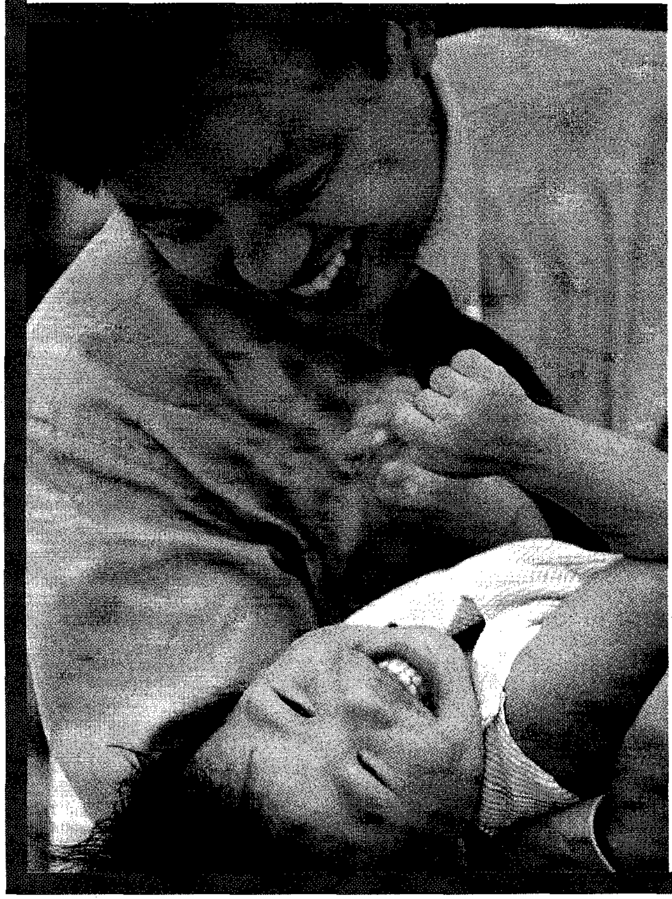
NYU Medical Center, with the help of funding from the National Institutes of Health, also supports pioneering stent research in its catheter laboratory. Their cardiac rehabilitation center, a part of the Rusk Institute for Rehabilitation Medicine, is one of the largest cardiac rehabilitation centers on the East Coast. (Rusk is the largest university rehabilitation center in the country.) The rehabilitation center features individualized physical therapy in the gymnasium and classes during the day as part of a three-part rehabilitation program.

MINIMALLY INVASIVE PIONEERS

Valavanur A. Subramanian, M.D., Director of Surgery at the Lenox Hill Hospital and part of the leadership of the Heart and Vascular Institute of New York, was the country's first surgeon to perform minimally invasive bypass grafting for blocked arteries, offering new options for the way heart bypass surgery would be performed. Dr. Subramanian pioneered the use of endoscopic heart surgery, which means heart surgery without intentionally breaking ribs or the sternum. Instead of a long, 12-inch scar, Dr. Subramanian's patients end up with one or two small incisions, each less than two inches.

Endoscopic surgery has revolutionized heart surgery the same way arthrosopic surgery reinvented knee surgery 20 years ago. The concept is producing effective results with a minimum of collateral tissue damage and drastically reduced recovery times. Instead of hands and scalpels, endoscopic surgery is performed with robotic instruments, which allow surgeons to operate inside the chest cavity at a distance. Depending on the part of the heart that is damaged, the doctors go in between the ribs, or up from the belly, and operate with the help of tiny cameras at the end of a robotic arm. A new FDA trial at Lenox Hill Hospital is researching the effectiveness of a new kind of robotic arm that has seven degrees of motion and "operates like a wrist with more stability," explains Subramanian.





After endoscopic heart surgery, patients typically are up and moving the same day, are home in a day or two, and are back to work in a week to ten days. And because it is "beating heart" surgery, doctors don't have to hook patients up to the heart-lung machine, which is often a risky and very costly procedure. "From the patient's point of view, minimally invasive surgery means a faster recovery with minimal scarring, which is measured in days instead of months," states Dr. Subramanian. "Whether we go in through the ribs or up from the belly, the concept is the same: no broken bones, and a much less traumatic experience. Seeing patients on their feet on the same day they have bypass surgery is a truly remarkable feeling."

"About 95 percent of all isolated heart valve operations, as well as a third to a half of all coronary artery bypass surgeries at NYU Medical Center are minimally invasive," says **Greg Ribakove, M.D., Associate Professor of Clinical Surgery at NYU School of Medicine and a cardiac surgeon NYU Medical Center.** NYU has performed about 1000 successful minimally invasive operations in the last three years, making it one of the world's leaders in the technique. "Minimally invasive techniques are the biggest revolution in heart surgery since I've been in practice," says Dr. Ribakove. "It means a faster recovery, faster time back to work, and a smaller incision–which is good news all around."

SPECIALTY HOSPITALS

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If you have a heart or vascular condition or suspect you do, you need to come to the new Lenox Hill Heart and Vascular Institute of New York, or call 1-877-HEARTBEAT.

We're trying to lower that 55% one heart at a time.

Lenox Hill
Heart and Vascular
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of New York

New York Eye and Ear Infirmary has one of the busiest clinics in the country–all for eye, ear, nose, and throat. The institution excels in imaging technology, which for **ophthalmologist Richard Rosen, M.D., specialist and Director of Residency Training at New York Eye and Ear**, means understanding the anatomy of eye injuries, tumors, diabetes, and glaucoma. "Our very-high frequency ultra-sound allows us to look at parts of the eye which we wouldn't be able to see at all with non-digital techniques," states Dr. Rosen, who points out that the first device for performing an automated refraction of the eye–a common procedure today for selecting an eyeglass prescription–was first developed at Eye and Ear.

Eye and Ear's large refractive surgery center also features the latest in Laser-Assisted In Situ Keratomileusis (LASIK), the laser surgery that has become wildly popular in the last two years to correct both near- and far-sightedness. "With lasers, the latest techniques are light years ahead of the older methods–and produce fewer complications and side-effects," says Dr. Rosen. "With LASIK, the tissue removal is programmed into computer–and there is much less margin for error."

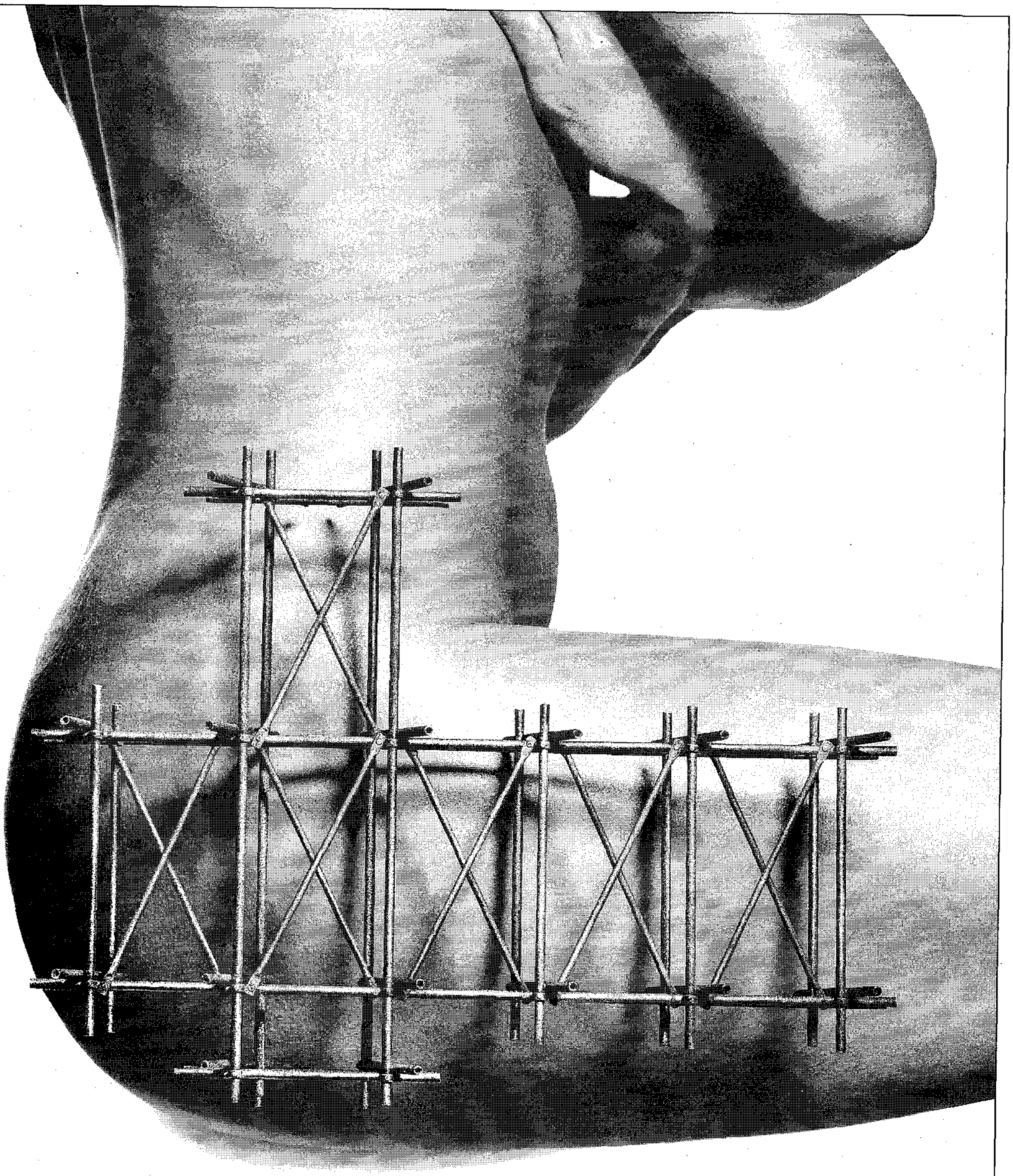
But Dr. Rosen thinks that while LASIK surgery is popular, and much ballyhooed in the press, the real pioneering work at Eye and Ear is in the early detection of degenerative eye disease. "Unfortunately, the more we learn in medicine, we also find there are tremendous limitations in terms of what we can reverse," explains Dr. Rosen. "We have to rely on our increasing ability to diagnose earlier. We can prevent serious visual loss in many diseases, such as diabetic retinopathy, glaucoma, and several retina problems, if we can get to them early."

ORTHOPEDIC SPECIALISTS

There are only a handful of specialty orthopedic hospitals in the country–and New York has two: **The Hospital for Special Surgery** and the **Hospital for Joint Diseases**. Special Surgery was founded in 1863 as the first orthopedic hospital in the United States. In the last two years, an entirely new class of drugs, called biologics, has joined the fight against arthritis. Biologics mimic the body's own checks against inflammation–and the new drugs are being tested at Hospital for Special Surgery. "In the previous 10 years, there were many me-too anti-inflammatory drugs–but now we have four new drugs in new areas that were not put out before," says **Joseph Markenson, M.D., a rheumatologist at the Hospital for Special Surgery and Professor of Clinical Medicine at the Weill Medical College of Cornell University**. "We are involved in developing and testing these drugs when they become available. We played an instrumental part in testing all the newer medications used for the treatment of arthritis–and patients can avail themselves of advanced drugs or therapies that are not yet available on the market."

> *If it's a specialist you are searching for, you have come to the right place. New York City is home to some of the world's finest specialists in everything from sports medicine to laser surgery. In the Big Apple, the pioneers in medical care converge.*

The Women's Sports Medicine Center at Hospital for Special Surgery began in 1995. Why Manhattan?



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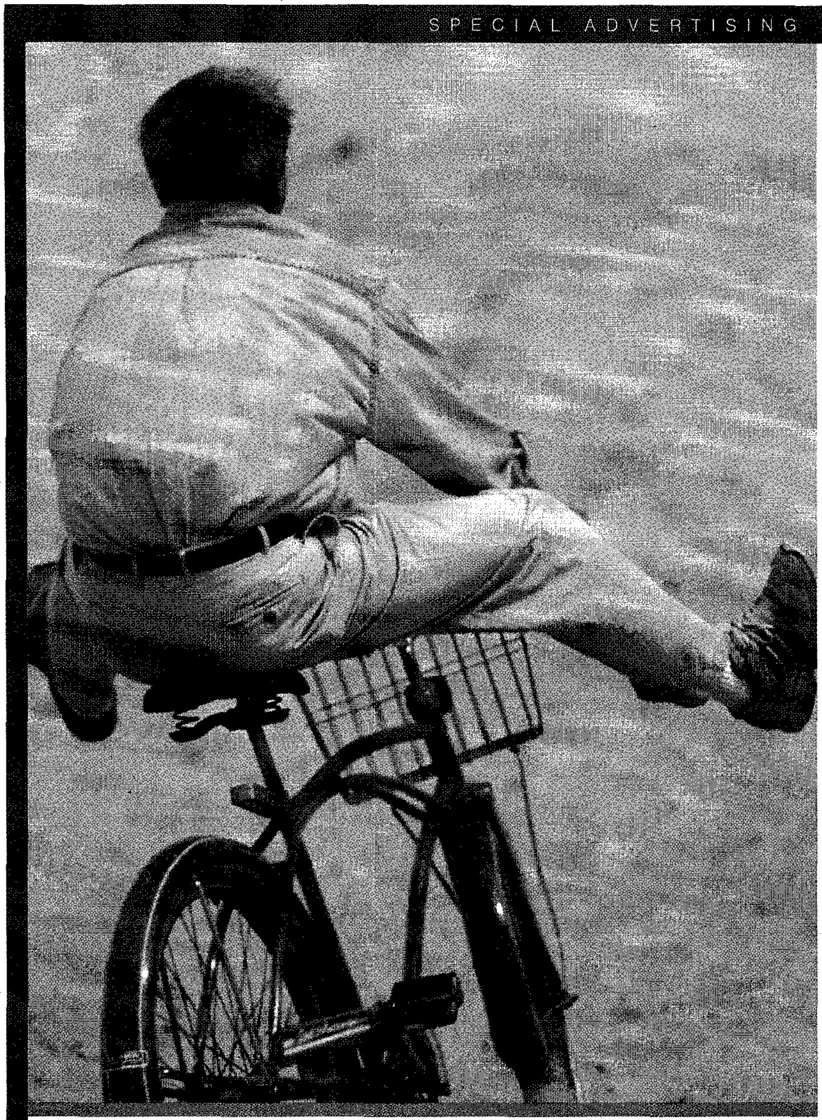


"One thing that is so gratifying about what we do is that there are a lot of women here who don't see themselves as athletes, but for whom exercise has made a huge difference in their lives," says **Lisa Callahan, M.D., Medical Director at Hospital for Special Surgery**. "We do gym medicine, Central Park running medicine–and we help a lot of people in New York who are intense about exercise. Many women who don't see themselves as athletes are intimidated by going to a physician and saying, 'I jog two miles a day and have a pain in my hip.' They feel they won't be taken seriously. We are a haven for women like that who know they can come and we will listen–whether they are competitive or recreational athletes, or someone who knows they need to start but has no idea where to begin."

The concept behind the **The Center for Children at the Hospital for Joint Diseases** is interdisciplinary specialty care–all under one roof. **Rusk Institute of Rehabilitation Medicine at NYU Medical Center** focuses on the most debilitating children's diseases, including cerebral palsy, Down syndrome, spina bifida, spasticity, muscular dystrophy, scoliosis, and juvenile rheumatoid arthritis. "To treat something like spasticity, you need opinions from different medical specialties, from orthopeadic surgeons to neurologists to physical therapists and rehabilitation specialists–and we have all these fields here in the Center," explains **Michelle Wilson, an administrative associate at the Center**. "Treatment of these illnesses can't be decided single-handedly by any one practitioner–and need a multi-disciplinary approach." The Hospital for Joint Diseases handles more than 12,000 visits a year to its neuromuscular outpatient Medicaid clinics.

CANCER CARE

Anyone who knows about skin cancer knows about the **NYU Medical Center Skin and Cancer Unit**, which has been around for more than a century. The Unit has the largest part-time staff in the country, and the full-time staff has three full-time dermatologic surgeons. And according to **Robin Ashinoff, M.D., an Assistant Professor in the Department of Dermatology who has been at NYU Medical Center for 18 years**, they couldn't be busier. "The incidence of skin cancer is going way up, mostly because we are seeing it more in younger people," says Dr. Ashinoff. "The incidence of melanoma and non-melanoma skin cancer is definitely rising."

The most common skin cancer is basal cell carcinoma–which is what Presidents Clinton, Bush, and Reagan had–all on their nose. (The unprotected nose is in the sun more than any other part of the body, except for the top of the head.) While melanoma is the deadly, rapid-spreading form of skin cancer, early melanomas are 100 percent curable with surgery.

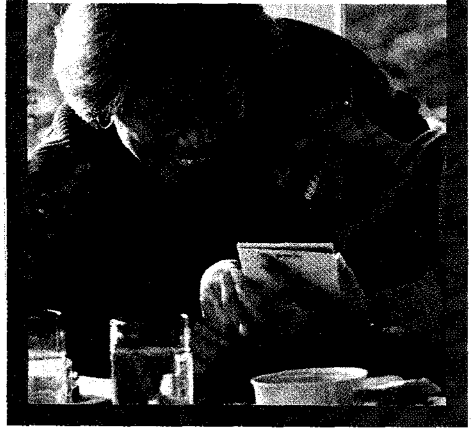
In New Jersey, **Saint Barnabas Health Care System** treats in excess of 350 oncology patients a day, making it one of the largest providers of such services in the United States. Saint Barnabas is part of a network of 10 New Jersey hospitals, six of which specialize in cancer treatments. "There is great power in numbers," says **Robert Goodman, M.D., Saint Barnabas' Chairman of Radiation Oncology.** "Instead of going to see one doctor, you have access to the brains of 14 radiation oncology specialists working for you. We have an integrated practice–and we actively discuss ways of treating patients among ourselves. While it is possible to call around the countryside to get an opinion on a difficult case–we get a variety of opinions every day from our own staff. With 14 specialists, we have expertise in just about anything that comes our way."

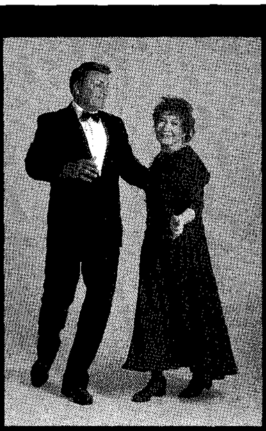
"A large institution always has its advantages financially. In an age of HMOs and cost-cutting in medicine, purchases of new medical equipment are carefully scrutinized by hospital administrators. Purchases which do not bring in enough revenue and cannot be justified by elaborate business plans are often avoided," says Dr. Goodman. "That's what makes our recent purchase of four ultra-fast CT scan machines so remarkable. These machines don't make extra money for the hospital–but they do make planning treatment much faster, and that means the patient is in and out in 15 minutes, as opposed to hours."

CONQUERING STUTTERING

There are 2.4 million adult stutterers, and another half million "closet" stutterers–including actor Bruce Willis–in the United States. Closet stutterers–of which Winston Churchill, one of the great orators of modern times, was one–never really outgrow their affliction. They merely get clever about how to disguise it by substituting words they are comfortable with for words they know will give them trouble.

"I treated a closet stutterer who was offered a Federal district judgeship, but had to turn it down because, as it stands now in federal court, he had to





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Some of our health problems, such as stuttering, are less visible than others. Nonetheless, stuttering, hair loss, varicose veins, and other issues can be quite troublesome to those who are affected. Renowned specialists can provide answers and hope.

read the charges word for word, and that meant he couldn't substitute words he was comfortable with like he could do in state supreme court," says **Martin Schwartz, M.D., Executive Director of the National Center for Stuttering.** "People will go to great degrees to avoid revealing that they stutter, such as an illiterate may do to avoid revealing that he can't read."

Dr. Schwartz, who discovered the physical cause for stuttering–locking vocal chords–when he was a research professor at NYU Medical School, founded the institute 25 years ago. The Institute teaches speech pathologists around the country, and offers a hotline for people wanting more information about the affliction. The Institute sponsors support groups for stuttering, and offers instruction in techniques–some nutritional, some educational, some behavioral–that can conquer stuttering. "People may hate their stuttering, but they want a quick cure," states Dr. Schwartz. "But new habits have to be made. You can get a fairly high compliance rate if you hammer that idea in–and nine of 10 can expect a successful result. We tell them they have to practice 45 minutes a day for nine months."

At the Center, the long-term success rate is 94 percent. "It is that high because over the last decade, we have made a great effort to develop compliance techniques," says Dr. Schwartz.

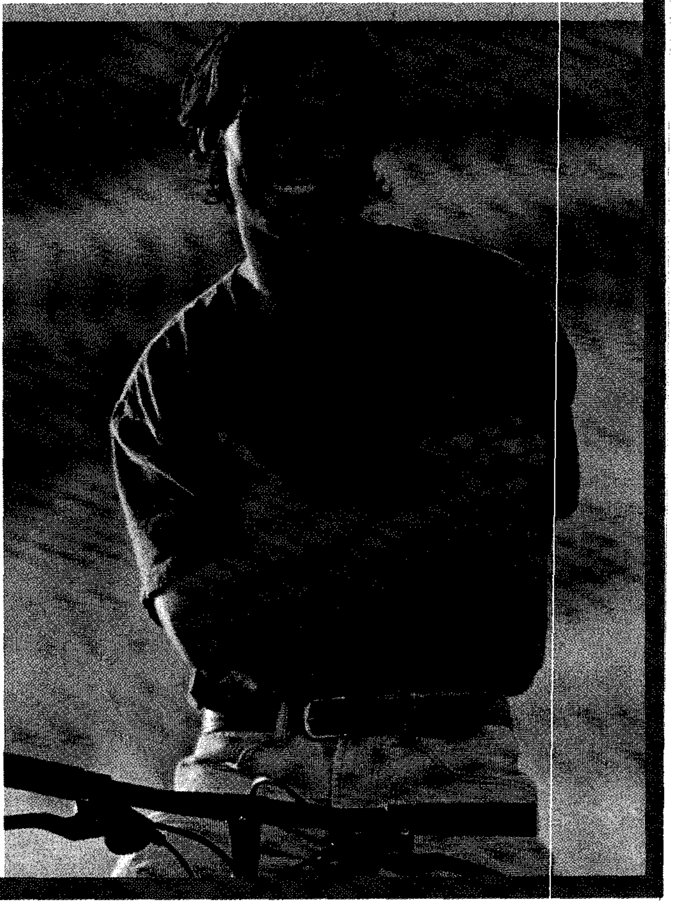
LOOKING GOOD, FEELING BETTER

Cosmetic surgery these days is for the masses–and there are certainly masses of cosmetic surgeons. "Finding the right one is not easy," warns **Lloyd Landsman, M.D., PC**, a plastic and reconstructive and cosmetic surgeon with offices in West Islip and Smithtown. "The chief danger is misinformation and inaccuracies put out by marginally trained people posing as experts," says Dr. Landsman. "The other area to watch is doctors trained in one specialty who suddenly offer cosmetic surgery on the side–like an ophthalmologist who offers to do an eyelid procedure, or a gastroenterologist or dermatologist who offers liposuction."

And it's no laughing matter. Patients have died from ostensibly simple procedures, like liposuction, because the doctor was not adequately trained in how to prepare a patient properly for surgery. "In a time where it seems like everyone wants to get a piece of the consumer driven health care dollar, which is health and wellness, cosmetic applications and products–all of which are outside the traditional reimbursement channels–there is a lot of misinformation," explains Dr. Landsman. "People have to understand what they are doing and what they need to look for to ensure safety, competence, and excellence when they are spending their money.

"It is difficult for consumers to understand board certifications, what is safe and not safe, what kind of doctors should be doing what–so they at least have guidelines to make an informed choice about the person doing this procedure. There has been a proliferation of boards that don't qualify people based on anything except having completed a course or having completed training in a field in which they are not even evaluating the training. And this confusion is steadily increasing."

One of the reasons the cosmetic surgery field is exploding is because men are getting into the game. The Manhattan practice of **George Lefkovits, M.D., FACS,** is 40 percent male–and his office even offers male-only waiting hours.



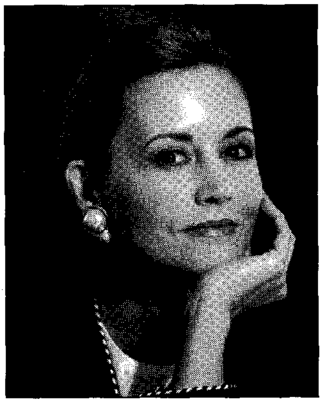
"Not every man needs his own separate office hours, but we've found that many prefer it," says Dr. Lefkovits. "Men can be sensitive–especially those on the corporate ladder or politics who not as comfortable in the waiting room. Typically, the more high profile they are, the more individual attention they need, and the more privacy they demand. We make a special effort to cater to and appreciate those needs."

Vincent Giampapa, M.D., FACS's offices in Montclair, NJ specialize in anti-aging techniques–including procedures for all manner of wrinkles, sagging, and droopy necks–for both men and women. He uses a computer-assisted imaging system to give prospective clients an idea of what surgery is likely to accomplish. Dr. Giampapa will give you a youthful appearance quickly with a minimum of invasiveness.

Anti-aging is also the theme at the **Constructive Surgery Center** on Manhattan's Upper East Side. **Director Jeffrey R. Fischman, M.D.** makes a distinction between a face-lift–which gets rid of wrinkles in a natural-looking way–and a face stretch. "The mid face-lift is made by making small incisions inside the mouth and above the ear–and the result is a true lift instead of a stretch," says Dr. Fischman. He is also expert at a variety of cosmetic procedures to turn back the hands of time.

"We have new minimally invasive procedures for treating varicose and spider veins," explains **Robert Min, M.D., Clinical Director of The Vein Treatment Center.** "Seeking early treatment will help in the final outcome, as this is a progressive disease by nature, with aging and gravity working against us," states Dr. Min. Diet and exercise alone will not achieve the final results. Once veins appear,

For The Young At Heart Who Wish They Had The Face To Go With It.



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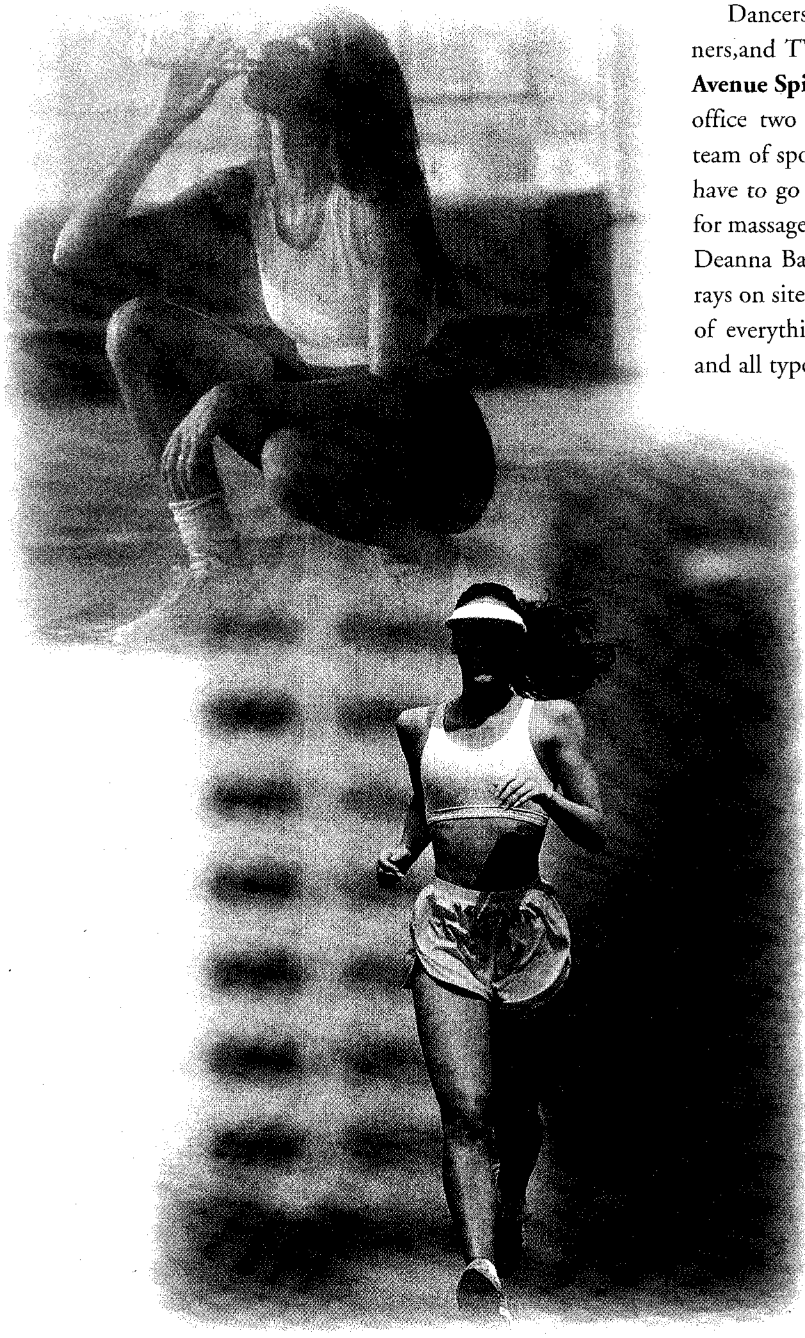

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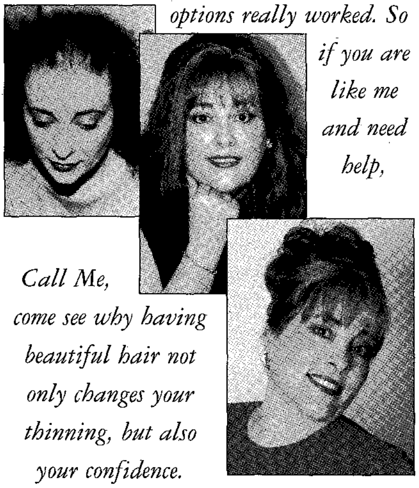

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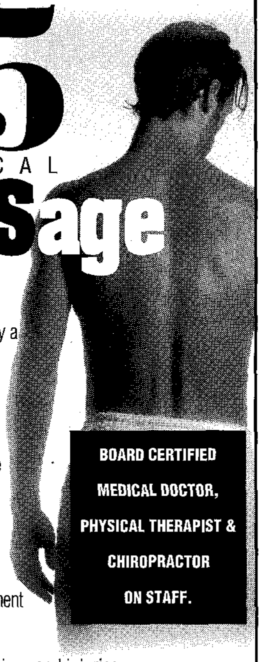

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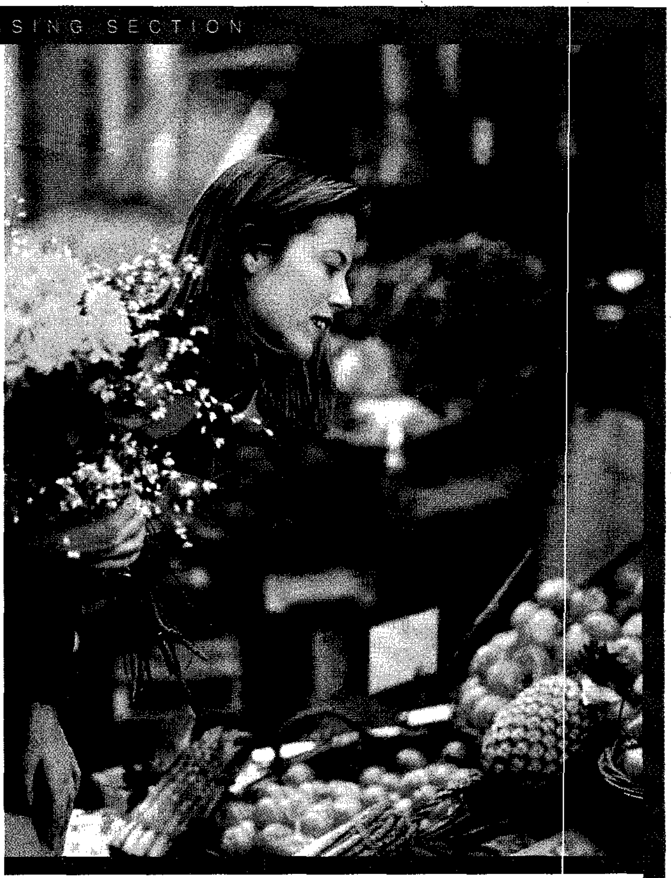

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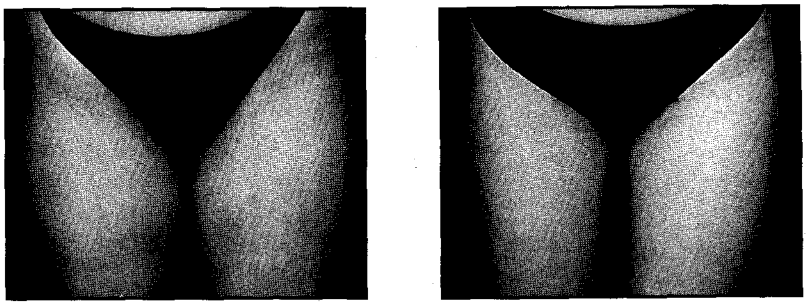

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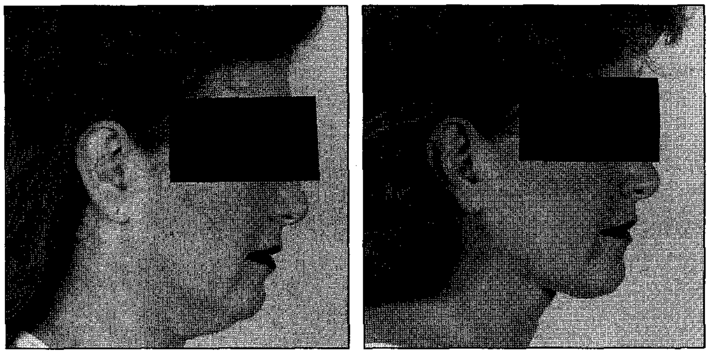

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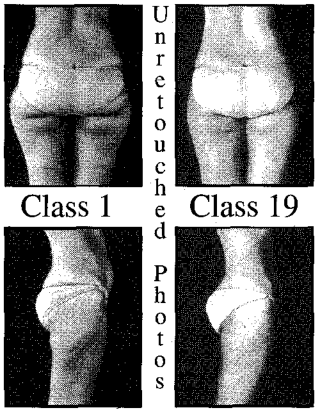

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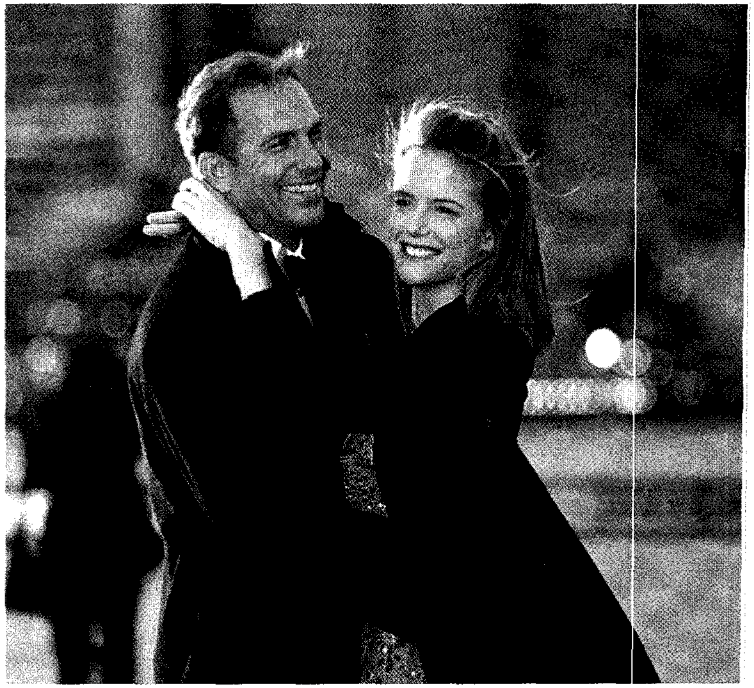
MOVIES **PETER RAINER**

Play Bawl

'For Love of the Game' finds Kevin Costner back in baseball drag, this time with none of the wryness that made 'Bull Durham' so pleasurable.



First base: Costner and love interest Kelly Preston, in *For Love of the Game.*

Photograph by Ben Glass/Universa

WHEN KEVIN COSTNER starred as over-the-hill minor-league catcher Crash Davis in Ron Shelton's *Bull Durham,* he seemed to get it just right: the weariness and the regret and the prickly clubhouse jocksmanship. Crash was a romantic creation—an also-ran with the soul of a contender and an ever-ready ardor for the sport—but Costner didn't fuzzy up the iconography. He was playing a ballplayer, not a Lancelot or a Byron. It was, I believe, Roy Blount Jr. who said that one should never forget that baseball is a game played by guys who spend a lot of their time out in the field spitting and scratching their nuts. This startling insight is what's missing from most baseball movies—and from much baseball writing, too, which tends to wax lyrical over the Astroturf of yesteryear. It's certainly missing from the new Costner baseball movie **For Love of the Game,** which seems designed to undo all the good will he built up as Crash Davis. The film comes across like the un-*Bull Durham:* Every woozy cliché that Shelton and Costner refrained from has been given pride of place here.

Costner is playing Billy Chapel, a twenty-year pitching veteran of the lowly Detroit Tigers who is about to have his last hurrah hurling against the pennant-contending Yankees. Note the spelling of his last name. Couldn't the filmmakers at least have made it Chappell? Billy worships at the altar of baseball; the ballpark is his cathedral. Shortly before the big game, he's informed by the Tigers' departing owner (Brian Cox) that the team is to be sold to a corporate group intent on trading Billy to the Giants. For the owner, an old-fashioned type whose family held on to the team for generations, corporate muggery and big business have stunk up the sport, but Billy still thinks it's a great game, at least when his shoulder isn't hurting. A future Hall of Famer on the skids, he's got a lot on his mind on this day in Yankee Stadium, not the least of which is: Should he quit or go with the trade? The Yankees fans—who are portrayed, seemingly without exception, as a gaggle of hooligans—razz Billy as he stares up at the clouds and ponders his life.

The pondering gets pretty ponderous. Director Sam Raimi and his screenwriter, Dana Stevens, adapting the novel by Michael Shaara, go in for a creaky and confusing back-and-forth flashback structure that periodically retraces, mostly through photo stills and movie clips, Billy's ascension from tyke to Little Leaguer to major-league ace. Since many of the stills are actually of the young Costner, and since he uses his real-life parents, in at least one brief wordless flashback, to stand in for Billy's, the self-annunciatory tone gets a bit thick. (It would feel that way even if you didn't pick up on the personal connection.) Costner has a way of being both aw-shucks and holier-than-thou in the same pass; he canonizes his regular-guyness. *For Love of the Game* has the surfeit of saintly Costner close-ups we've come to expect from many of his films, even the ones he doesn't direct. (It must be a contractual thing.) The close-ups here say to us, *Feel his pain.*

Since *For Love of the Game* aspires to be more than just a baseball movie, the pain on view isn't really the kind where you stick your elbow in an ice bucket to make it feel better (though we see that too). Heartbreak is the film's reigning emotion, and the heartbreaker is Billy's on-and-off love interest, Jane Aubrey (Kelly Preston), a fashion-magazine writer and single mother of a teenage daughter (Jena Malone) who tells Billy before the Yankees game that she's taking a job in London because she realizes he doesn't *need* her the way she needs him. The filmmakers are in the business of hallowing baseball, but they also want u to know that winning doesn't mean much if you have no one to love. This is a crummy trick to play on the audience, or at least on the audience that isn't rustling for hankies. The whoop and holler of the sport, and even the prospect of a perfect game from Billy, ge doused in weepiness.

The numerous flashback sequences between Billy and Jane replay their courtship and disaffection, creating a nimbus around this oddly solitary man figuring out the fundamentals of life away from the baseball diamond. He's a gentleman with Jane: Not only does he refrain from scratching his nuts and spitting, but he also keeps pretty quiet about the astronomical salary he must be pulling down and the groupies he's undoubtedly bagged. On the outs from his one true love, he stands forlornly in the rain looking up into her apartment window, like Barbara Stanwyck in *Stella Dallas.* He gives brisk inspirational talks to his error-prone teammates, and they repay his healing by performing miracles for him in Yankee Stadium.

I can't think of a modern-day Hollywood leading man who has more misjudged his true talents than Costner. After all these years, he's still trying to be the next Gary Cooper. What he may not acknowledge is that, like him, Cooper began his career with some mettle and sexual energy and then mythologized himself into blandness. Costner is trying to will himself into being a classic; his idea of a movie star is someone who projects a humorless, role-model rectitude. Why else would he keep starring in movies like *The Postman* and *Message in a Bottle* and, now, *For Love of the Game*? It's only when Costner's romantic looks are salted with moxie, with humor, that he shines. The self-ennobling Costner is not someone I care about: the New Age white man of *Dances With Wolves;* the sanctimonious savior of the People in *Robin Hood: Prince of Thieves* who sounded like the surfer dude of Sherwood Forest. I care about the Costner of *Silverado,* with his cackle and spunk; or the Crash Davis of *Bull Durham* romancing Susan Sarandon or throwing a tantrum on the field and kicking up dirt; or the escaped con in *A Perfect World* with wariness imprinted in his eyes. In *Tin Cup,* playing a has-been pro golfer, he had a slanginess and a spirit that kept the rue bouncy. Costner can be taken seriously when he doesn't take himself too seriously. That almost never happens in *For Love of the Game.*

In brief: CLAUDE BERRI'S **Lucie Aubrac**, SET IN 1943, is based on the true account of a woman in the French Resistance (Carole Bouquet) who engineered the liberation of her husband (Daniel Auteuil), also a Resistance fighter, from Montluc prison in Lyon during the German occupation. It's not a particularly artful piece of work, but the best parts—the way Lucie methodically, implacably sets up the Germans and the French Fascist militia—have the dash of first-rate melodrama.

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

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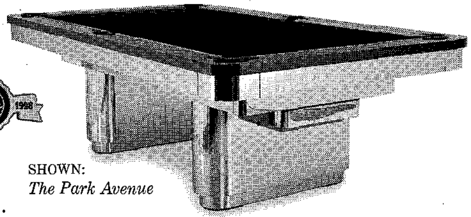


BOOKS WALTER KIRN

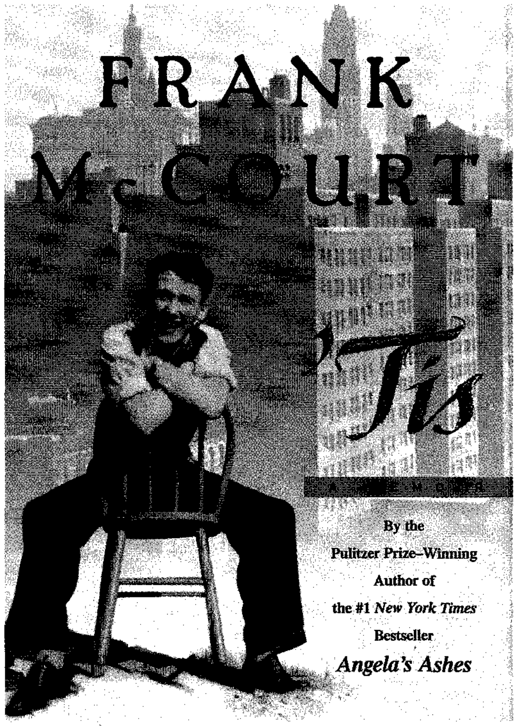
Goodfella

Frank McCourt's latest is another virtuoso display of charm and sheer likability. But the suspicion arises: Is he really a misanthrope?

'Tis

BY FRANK MCCOURT
Scribner; 367 pages; $26

FRANK MCCOURT IS NOTHING IF NOT LOVABLE, A shaggy chatterbox whose run-on sentences resemble the colorful, crowded laundry lines strung between tenement windows in old photographs. His stories seem clothespinned together, ragged and natural. He's easy on the ear and always charming; never jarring, strident, pretentious. In *Angela's Ashes,* his best-selling memoir of his miserable Irish Catholic childhood, he won, and won over, an audience of millions with his shamrock humanity, his Celtic soul, and emerged as the decade's beloved official Irishman. It's a role that comes with certain duties, chief among them to keep the blarney coming until the lights go down.



A sequel to *Angela's Ashes* was inevitable, a cultural obligation for McCourt, like buying the house another round of ale and proposing another mournful toast. The book is called *'Tis,* and it follows its author's life (presumably faithfully, but who knows?) from late adolescence to middle age, focusing on his intellectual growth and on his social odyssey as an immigrant. McCourt is again the underdog hero, and hugely lovable—perhaps too lovable. From the moment he gets off the boat in New York, his grassroots heart is assaulted from all sides by snobs and bigots, conformists and poseurs, making the book a long, left-handed tribute to McCourt's own goodness and vitality.

Again and again, he's insulted and humiliated, only to dust himself off and muddle on—and though we reflexively root for him at first, a certain empathy fatigue sets in as the slights and injustices pile up. It's one man against the world in *'Tis,* but the fight has too many rounds, all similar, and the hero's opponent, besides being ugly, only throws low blows.

"All-American" is McCourt's all-purpose curse, and *when he writes* "porch swing" or "apple pie," what he means is evil and suburban.

The siege begins with a drunken priest on the ship from Ireland. He urges the penniless young McCourt to flatter two "rich Protestants from Kentucky" who might be able to offer him a leg up. The epithet becomes a comic tag line, the stiff wealthy Southerners standing for everything that the earthy McCourt can't stand: humorlessness, arrogance, and greed. McCourt would rather starve than sell his soul, and the book delivers a parade of foils to highlight his rebellious, peasant integrity. McCourt refuses to genuflect to any of them: not the brutal army officer who takes away his weekend pass for refusing to pick up a cigarette butt, not the smooth-talking bank executive who invites him to become a salaryman, not the officious high-school principal who hires him as a teacher. Time and again, McCourt resists the lure of a conventional American life, digressing into chestnut send-ups of tedious cocktail parties, suburban lawns, and stuffy neighborhoods where "all the men wear ties, where some have ties for every day of the week and social functions on top of it."

What McCourt wants is a literary life, a college education, freedom, love. New York and America are against him, though. He goes to a movie theater to see *Hamlet* and gets thrown out for eating in the bathroom. He tries to read Dostoyevsky in his rooming house, but his landlady makes him shut his lamp off to save a few pennies on electricity. McCourt exaggerates his youthful bad luck into a kind of cosmic conspiracy: This dreamy, ambitious working man just can't win. He plays his misadventures for pity and laughs, piling them absurdly high. He's brilliant on the way that tiny rebuffs and little missteps reinforce each other, combining into disastrous cascades. The power company cuts off your juice, you run an extension cord to a neighbor's flat, the neighbor grows resentful and pulls the plug, and soon your life is unremitting agony. These are the sort of jokes McCourt excels at: elaborate, anarchic webs of irritating happenstance. The problem is that he can't make a whole book of them.

Once he's pulled his best anecdotal stunts, McCourt is obliged to get on with his story—a traditional tale of ambition and self-discovery carried out against the odds. The time is the socially polarized fifties, when, according to the myth, at least, playing jazz was borderline subversive and good-looking quarterback types got all the girls. After being admitted to NYU on the GI Bill, McCourt finds himself fighting both sides of the culture, the longhairs and the football players, too. The longhairs bother him with their empty talk of existential angst, which strikes McCourt as a decadent luxury for spoiled rich kids who don't know suffering the way poor Irish Catholics know suffering. The jocks enrage him because they're big and dumb, with perfect white teeth in their handsome bovine heads. These are old, old caricatures—the oldest—but McCourt can't resist them, and it drags him down, hopelessly dating his tone and even his style, which sounds like derivative, Beat-era polemic: "There's nothing in my head but Mike Small, blonde, blue-eyed, delicious, sailing through life in her easy Episcopalian way, the all-American girl, with sweet memories of Tiverton in her head, the small town in Rhode Island . . ."

McCourt, who became a writer late in life after drinking in the same bars as Mailer and Kerouac, is fighting the last war in such lame passages—a war that was won by his fellow rebels back about 1960. "All-American" is his all-purpose curse, and when he writes "porch swing" or "apple pie," what he means is evil and suburban. Perhaps it's only fair to let McCourt take his belated potshots at these frayed targets now that he is, finally, up and publishing, but fair is not what literature is about. Mr. Eisenhower, he dead. McCourt is tossing grenades at empty trenches. As for the lampooning of Camus readers, it has an ugly, unattractive edge. It smacks of the same sort of phobic anti-intellectualism that McCourt makes fun of in his book when it happens to come from Catholic nuns and the object of disgust is D. H. Lawrence, say.

When not heaping contempt on all around him for their pomposity and narrow-mindedness, McCourt admires himself for his own large-heartedness. He rhapsodizes sadly about the immigrants turned away by the Ellis Island gatekeepers. He spiritually adopts a shunned old black man as a father figure, despite constant warnings from racist associates to stick to his "own kind." Befriending oddballs and outcasts at every turn, he never misses the chance to remind us how exceptionally he's behaving. It's not so much that he brags of his own virtue; it's that he fails to acknowledge anyone else's—except, that is, when the people are scorned by others and only he, McCourt, can see their value. By the end of the memoir, he's spent his love and most of his lovability. On himself. ▬

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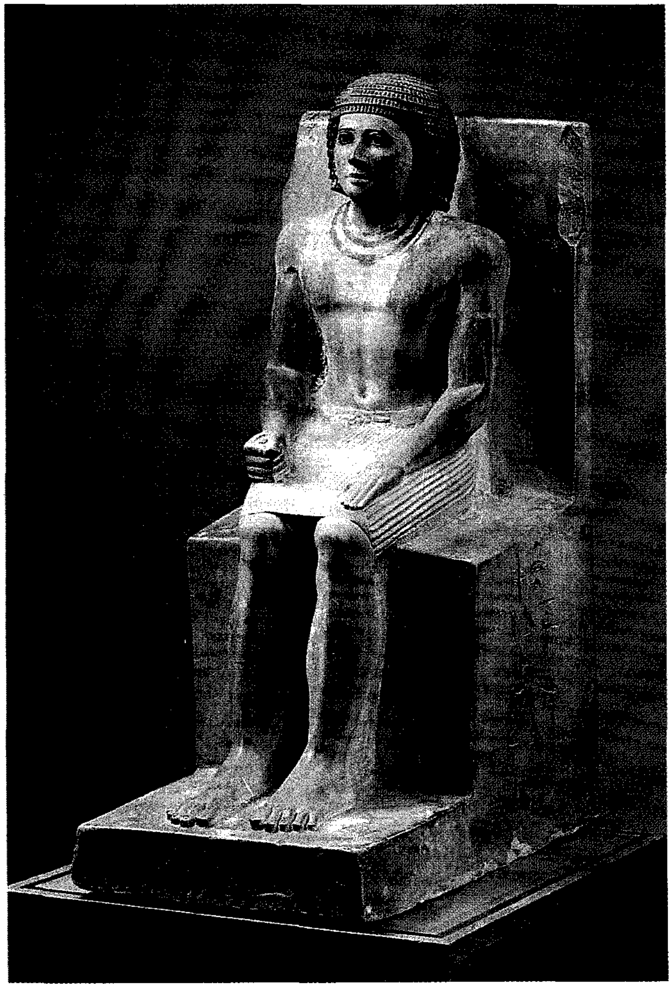
ART MARK STEVENS

Giving Up the Ghost

The Met's huge "Egyptian Art" show manages to dazzle without mummies; whispers of loss in the photographs of Adam Fuss.

MANY PEOPLE FIND EGYPTIAN ART FORBIDDING—formulaic, austere, pedantic, monumental, death-haunted. Many even prefer it that way. They will be taken aback by the large exhibition of Old Kingdom art (ca. 2650–2150 B.C.) that opened last week at the Metropolitan Museum of Art. Despite its size, **Egyptian Art in the Age of the Pyramids** is a fresh, intimate, often cheerful show that seems to celebrate the here-and-now rather than the hereafter. The curators have figuratively thrown open the doors to the tomb, let in the light, and shaken out clouds of ancient dust. "The essence of Old Kingdom art," writes the curator Dorothea Arnold, with a directness rarely found in her field, "is joy in life."

Organized by the Metropolitan, the Réunion des Musées Nationaux in Paris, and the Royal Ontario Museum in Toronto, the show includes about 250 works of sculpture and decorative art that were excavated, for the most part, in the neighborhood of the pyramids. Many of the finest pieces from the Old Kingdom are on display, among them powerful statues, delicate relief carvings, and lovely pots. Titillation is in short supply. There are no bedraggled mummies to excite school groups, nor much gold to cluck over: The splendor of Tutankhamen comes later in Egyptian history. During the Old Kingdom—a formative period in Egyptian culture that established traditions that would endure for 3,000 years—Egyptian art is still finding its way. While subject to many rules, it has not hardened, and has a kind of simple, rough-hewn vitality. The embalmers are not yet expert at their trade. Luxury for luxury's sake is not the standard.



Pyramid scheme: *Kai Seated,* from "Egyptian Art" at the Met.

Photograph courtesy of the Metropolitan Museum of Art.

It was during the Old Kingdom that the Egyptians constructed the first great pyramids, which were surrounded by temples and other buildings. Far from being dim shadows of life, these cities of the dead celebrated earthly existence, for their primary function was, in Arnold's view, to "replicate and eternalize life, in a sense to build a duplicate world of stone that was able to last forever." She describes Old Kingdom art this way:

> Men and women are predominantly rendered as young, vigorous and beautiful. . . . Animals and elements of the inundated land fully share in human existence, which is, above all, productive and pleasurable. People of all stations perform their tasks with confidence in their own abilities and in the ultimate value of their achievements. The deserts teem with wildlife, fish abound in the canals and the river, migratory birds visit the marshlands in great numbers, and the annual Nile flood comes, on the whole, with dependable regularity to water the fertile earth. No wonder that the pharaoh is depicted striding forward hand in hand with a deity!

During the Old Kingdom, Egyptian pleasure in the world took the form of an often remarkable realism. That realism, however, was never absolute when royalty was the subject. Too much individuality would have diminished the formal dignity of a semi-divine pharaoh; the spirit could never be locked into the particularities of the flesh. Even so, in the austere statue grouping *King Menkaure and a Queen,* both the pharaoh and the queen appear as palpable individuals. The king has prominent cheekbones and a protruding lower lip; the queen has a chubby face and a pursed mouth. (She seems a woman of decided opinions.) Arnold speculates that this may be the first time in history that "real flesh-and-blood human beings [were] captured inside the formality of royal imagery." To modern eyes, however, the most astonishing piece of realism in the exhibition is certainly *Hemiunu Seated,* which portrays the figure who probably oversaw the building of one of the great pyramids. Hemiunu is a corpulent, flabby-breasted man of middle age. And yet he has extraordinary personal focus—he is a man of will—and a kind of swelling physical presence. A massive man for a massive project.

Many of the couples in the show—even the royal couples—have an air of mutual affection. The woman's arm is often around the man's back; they lean into each other in a quietly married way. In their original state, many statues appeared even more lifelike, for the Egyptians were skilled at crafting inlaid eyes from crystal, metal, and paint; they would sometimes position pupils and irises slightly off-center to create the flickering illusion of movement in a person's expression. Perhaps because the Egyptians understood absolute power so well, they could also convey vulnerability with great force, especially when freed from the rules about how to present royalty. Few works of art better suggest the sensation of naked exposure than the depiction of a man about to cut the throat of a calf or the portrayal of a kneeling captive with his arms bound behind his back.

In their relief carvings, the Egyptians typically present animals according to stylized conventions. But here, too, the animals often appear freshly observed rather than simply abstract. The *Stela of Wep-em-nefret,* whose color remains remarkably vivid, contains a brilliant assortment of animals. (A frog, looking up to meet the viewer's eye, is especially fine.) The relief *Fishermen and Herdsmen With Their Animals* shows a man coaxing cattle across a stream by carrying a calf into the water, thereby prompting the mother cow to follow; she strains to reach her calf with her tongue as the calf squirms back toward her. The two animal tongues meet as delicately as two fingers—creating a slender line to pull the weighty herd across the divide. Even the materials the Egyptians used often come to life. Their alabaster, a sort of waxy yellow color, seems to harbor an inner light.

As in the Met's newly installed galleries of Greek art, the design of this show emphasizes the aesthetic beauty of

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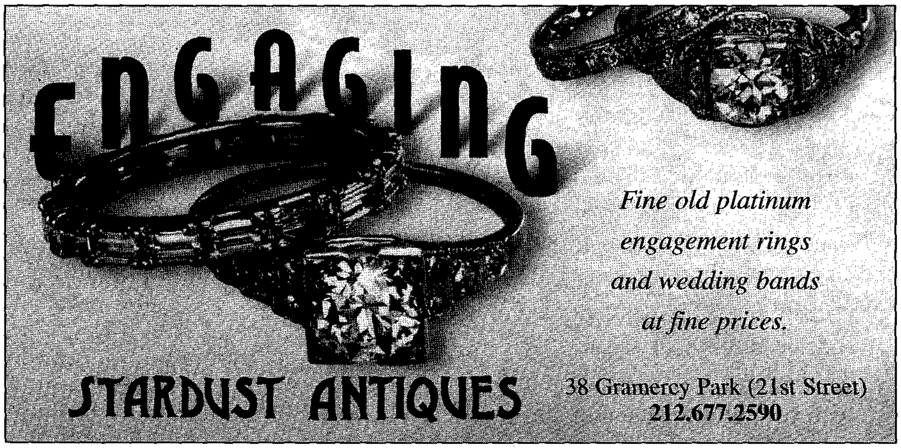

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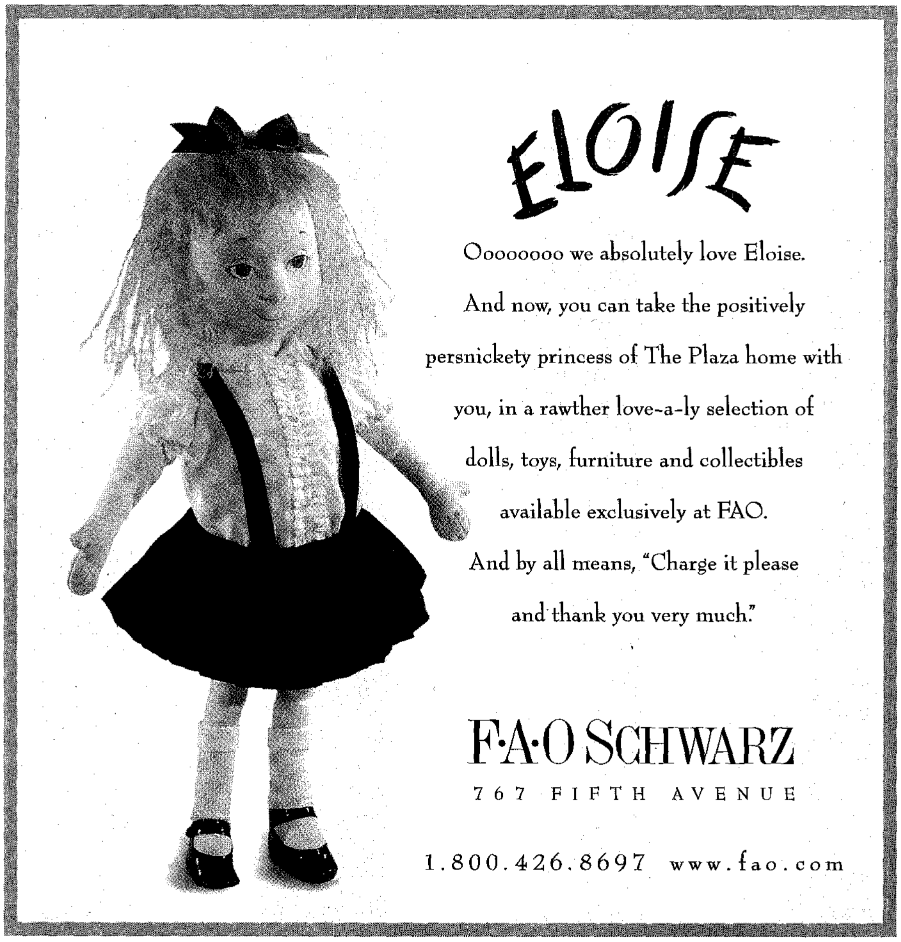
the objects. Each work is granted plenty of space. Spotlights isolate and heighten appearances. The close and rather murky air of history, anthropology, and the classroom—typically found in galleries of ancient art—is not permitted to dominate the eye. Presenting ancient objects in this modern manner makes them seem still more contemporary, bringing them even closer by enhancing their immediacy. The Egyptians of the Old Kingdom were already interested in giving life to the dead, in making the past present and the distant intimate. For contemporary viewers seeing this show, the sensation of time collapsing will be startling. These objects were made more than 4,000 years ago—before the Old Testament was written—but have aged less than most art made last year.

ART

THE PHOTOGRAPHER **Adam Fuss** IS CREATING a highly personal art of whispers during this era of brazen confessional art. In the opening room of his current show at Cheim & Read, which is called "My Ghost," viewers come upon large abstract images of twisting smoke and fluttering birds. The images are a study in evanescence, rich in melting grays. There is also a stark black-and-white profile—a daguerreotype—of a grieving woman. In the next room are three extraordinary images of a child's christening dress, one a mirrorlike daguerreotype and the two others "photograms" created without a camera by placing the actual dress upon treated paper. Other pictures in this room depict a ghostly smudge of head and shoulder on a shiny surface—as if a man had breathed himself onto a mirror—and the childish outline of a rabbit.

What story is being told here? Has a child died or grown up or gone away? No hard facts are presented, which only strengthens the implication of longing, death, and grief. Far from being a mannered postmodern affectation, Fuss's use of early photographic techniques captures this sense of loss in ways that later technology could not. (Many viewers will be reminded of those strangely alive nineteenth-century photographs of dead children.) His images depend upon an innocent, magical quality. They seem to search out the actual touch of the world—the thing itself, not just its image. That christening dress, while spectral-looking and empty, is also startlingly present: A ghost may be made o vague vapors, but it is always experienced viscerally. The same is true o painful memories—the strongest seiz the body no less than the mind, even a they fade away. ■

Mark Stevens's 1997–99 reviews are available at **newyorkmag.com**.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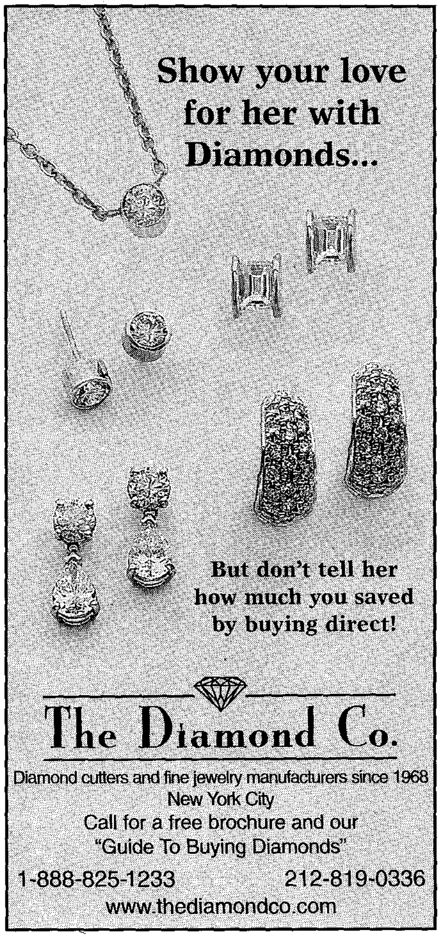
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TELEVISION JOHN LEONARD

Kelley's Angels

With 'Snoops,' David Kelley veers perilously close to Aaron Spelling territory; then again, why shouldn't Gina Gershon have her own show?

SO IT'S BEAT-UP-ON-DAVID KELLEY TIME. THE executive producer for all seasons and three networks, the nimble-fingered golden boy who conjures up about 40 nifty teleplays a year for *Ally McBeal* and *The Practice,* the deus ex machina who dispatched half the cast of *Chicago Hope* last May, the lucky husband of Michelle Pfeiffer, was bound to overreach himself. And even if he hasn't, we'd say he had—because we're jealous, and because just the sight of anyone working so hard on the prime-time high wire is offensive to our sloth. Thus the trashing of **Snoops** (Sundays, starting September 26; 9 to 10 P.M.; ABC) in most of the fall television previews, on the basis of a single flimsy hour.

Flimsy *Snoops* so far is, I'll concede, with its trio of female private eyes in Los Angeles—surveillance babes running lithesomely roughshod and gadget-happy over any such amendments to the Constitution as may still inhibit the uniformed cops, tapping whatever phones they choose to, hacking into any old computer, videotaping stray intimacies, tranquilizing anybody who gets in their sneaky way, mini-cammed and leather-trousered on trystlike stakeouts. Although the L.A. nightscape has a nice surreal music-video smear about it to which the soundtrack contributes with some inspired sampling, the jokes in the pilot are decidedly lame.

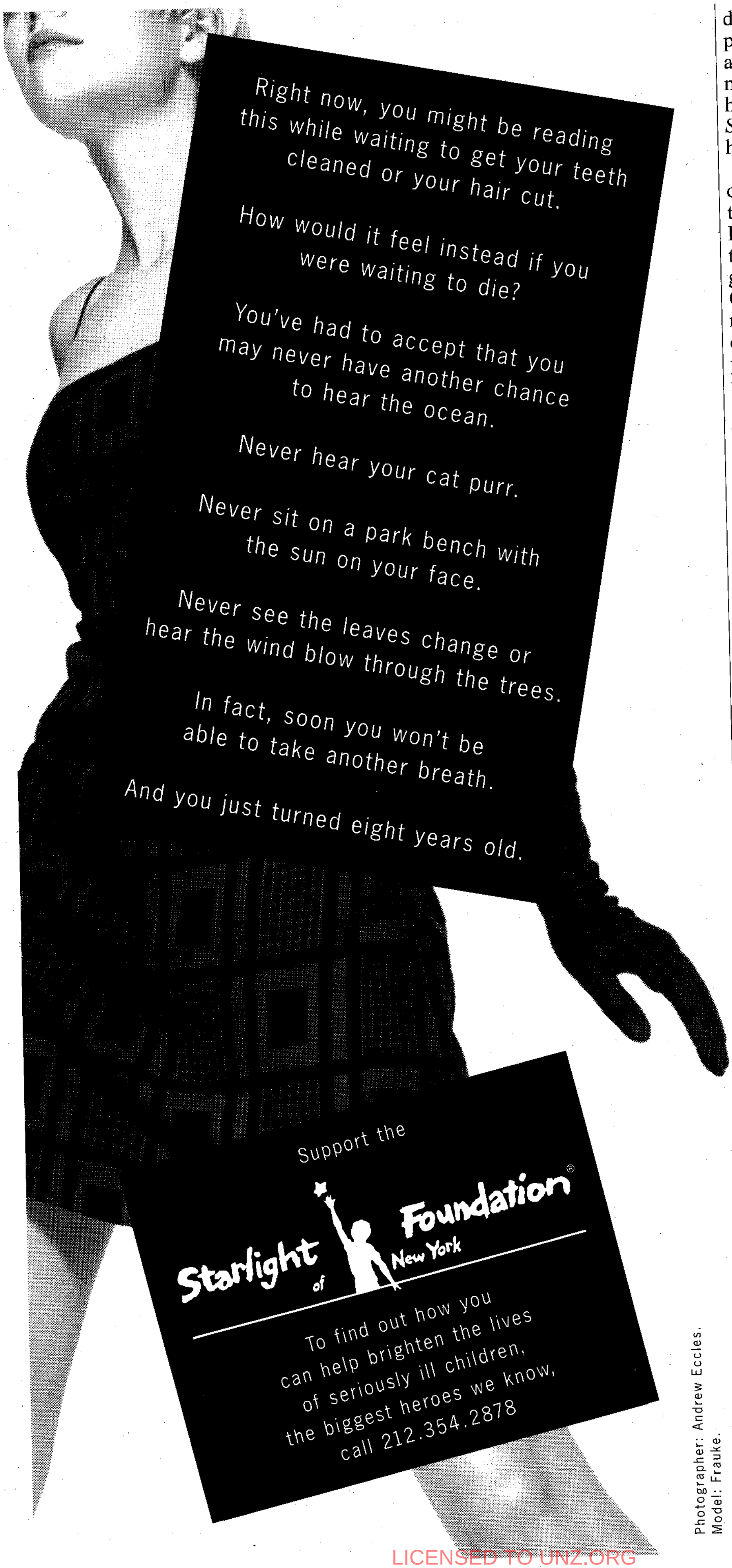
On the other hand, sultry Gina Gershon (*Showgirls*) certainly deserves a show of her own, and Kelley has given her one. If Paula Marshall's motivation for quitting the Santa Monica police force is a little hokey—a love affair gone wrong with detective Edward Kerr—the network owes her a job after cancelling *Cupid.* And while Paula ai Parker (*Why Do Fools Fall in Love?*) hasn't much to do so far, at least she's already African-American, which s more than can be said for the rest of the characters on most of the new shows in a fall season so Wonder Bread-white it looks like NBC on Thursday nights. Besides, *Snoops* hasn't yet settled on who's in charge. Kel-ey seems never to have intended to write all these scripts, and his original producer, *Cupid's* Rob Thomas, departed early after the usual "creative differences." Never mind, this Sunday night, whether John Glover really poisoned that unpleasant woman with blowfish sushi. I an't help thinking that a combination of Gershon and Kelley could eventually prove combustible.

I can't help thinking this because Kelley shows often tart slow, on his part or ours. We resisted *Picket Fences* t first, and even a couple of years into it, critics continued o complain about a series so obsessed with "issues"—bortion, euthanasia, gay-bashing, elephant abuse. We verwhelmingly preferred *ER* to *Chicago Hope,* even hough *Hope* was much better written—almost a cantata. While *Ally McBeal* was loved by a large audience from the et-go, it was also reviled, and so much persiflage has een devoted to wondering if it's good for feminism that we failed to notice when it turned into a musical—much closer to Dennis Potter than Bochco's *Cop Rock* ever was. *The Practice,* a mid-season entry, went almost unwatched till it got some Emmys, a new night, and a new time slot. I also realize this thinking may be wishful. Until *The Practice,* defense attorneys had all but vanished from network television, along with the presumption of innocence. Except for *Snoops,* the schedule is likewise bereft of private eyes, whom we used to count on to champion the powerless in a society of privilege.

Law & Order: Special Victims Unit (Mondays; 9 to 10 P.M.; NBC) got off to a stomach-turning start on September 20, with the stabbing-to-death and dismemberment of a cabdriver who would prove upon further investigation to be both an illegal alien *and* a Serbian war criminal. I'll spare you more of the gruesome details, not out of delicacy but because you can catch the episode, "Payback," on Sunday, October 3, on USA. But since SVU specifically targets sex crimes, every episode is likely to be gruesome, and Mariska Hargitay as Detective Olivia Benson, herself a child of violence, is equally likely to take all of them personally, no matter what her partner, Chris Meloni, or their boss, Dann Florek, says. Florek, of course, was in the cast of the original *L&O.* Richard Belzer, reprising his disgruntled *Homicide* Munch, is the resi-

Mind your own business: Private eyes Gina Gershon (left) and Paula Marshall in Kelley's *Snoops.*

hotograph courtesy of ABC.



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dent conspiracy theorist. From the parent program, Angie Harmon shows up briefly, and Jerry Orbach will soon follow. Why not bring back Chris Noth too, unless he's having too much fun on *Sex and the City*? *SVU* is *L&O* gone Gothic, and we never have to appear in court.

Meanwhile, the original **Law & Order** opens its tenth season (Wednesday, September 22; 10 to 11 P.M.; NBC) with Jesse L. Martin as Orbach's new partner—and a typical topical twist. You may recall the gunning down several years ago of so many Canadian female college students by a misogynist nutcase. So, in "Gunshow," does a maniac massacre fifteen female premed students in Central Park. The twist is that Sam Waterston's Jack McCoy, after an investigation into the sale of assault weapons on the Internet and the sale of cheap "conversion kits" at gun shows that turn a semi-automatic into a fully automatic, also goes after the manufacturer of the murder weapon, for "criminally negligent homicide." If he could, he'd also prosecute the legislators who cave in to the gun lobby. As for Jesse Martin as a cop instead of Ally McBeal's doctor-lover, you will be astonished to learn that his copybook has been blotted with several charges of excessive force!

TELEVISION

In brief: I'M ALREADY ON RECORD IN *NEW York*'s "Fall Preview" as believing that **The West Wing** (Wednesdays, starting September 22; 9 to 10 P.M.; NBC), in which Aaron Sorkin combines presidential politics with Noël Coward farce, is the season's best new show. Don't miss it (though Martin Sheen, liberal enough to take on the Christian Right in the pilot, really should include a token black or Latino on his White House staff). . . . I was almost as enthusiastic about **Once and Again**, the fortysomething romantic dramedy that spends its first eight weeks in the *NYPD Blue* time slot (Tuesdays starting September 21; 10 to 11 P.M.; ABC). Having now seen the second episode, I'm happy to report that divorced single parents Billy Campbell and Sela Ward finally spend a night together after adolescent disarrangements as preposterous as Romeo and Juliet's. . . . Garlands as well to the offbeat and surprising **Now and Again** (Fridays, starting Septembe 24; 9 to 10 P.M.; CBS), in which middle-aged insurance salesman John Goodma dies and is reborn as Eric Close, a bioni government agent who only wants to g home again to Margaret Colin. And also t **Freaks and Geeks** (Saturdays starting September 25; 8 to 9 P.M.; NBC), about high school misfits, including a Linda Cardellin every bit as wonderful as Claire Danes who make an affecting community out o their teen wounds. ■

John Leonard's 1997–99 reviews are avail able at **newyorkmag.com**.

RESTAURANTS HAL RUBENSTEIN

Cooking Backward

Seeking inspiration in the past is fine, but Larry Forgione is starting to seem stuck there; at the reborn Chez Louis, Matthew Tivy triumphs.

CHER IS BACK. APPLE IS BACK. AND EVERYONE who begged for the return of the two-seater Thunderbird will soon have his prayers answered (though it will probably cost about $40,000 for an amen). Shaved buff bod and all, Andre Agassi came roaring back. According to Pamela Anderson, Tommy Lee has her back. And even more unthinkable, they're claiming $12 million in advance ticket sales for *Saturday Night Fever,* the Broadway musical—one can only cling to the hope that a full-scale Bee Gees revival is still beyond the boundaries of human endurance.

Not all comebacks fly. Frampton, Capriati, the clunky new Impala, Robert Downey Jr.'s dispiriting backward slides, and the infamous musical *Carrie* (so rivetingly wretched it ought to still be running). Nevertheless, add to the triumphs mentioned above the thriving transplants of Le Cirque 2000 and Chanterelle—plus the never-ending workshop production of *Promises, Promises* being staged by David Bouley. The possibility of rejuvenation is evidently too tempting for several veteran restaurateurs to ignore.

Consequently, Larry Forgione has conjured up **An American Place** for a third time, appropriately in the new, vintage-veneered Benjamin Hotel, smack-dab in the middle of Hotel Rehab Row. It is impossible to chronicle the rise of the contemporary foodist in America without paying homage to this pioneering chef-proprietor. Forgione was one of the primary talents fostering pride in America's bountiful resources and regional flavors, and while his menus have often read like geography lessons, his cooking was hardly academic. Bold, big, and yet heartwarmingly familiar (few can beat his potted short ribs, pan roasts, or cobblers), this was food that offered adventurousness and assurance in equal measure.

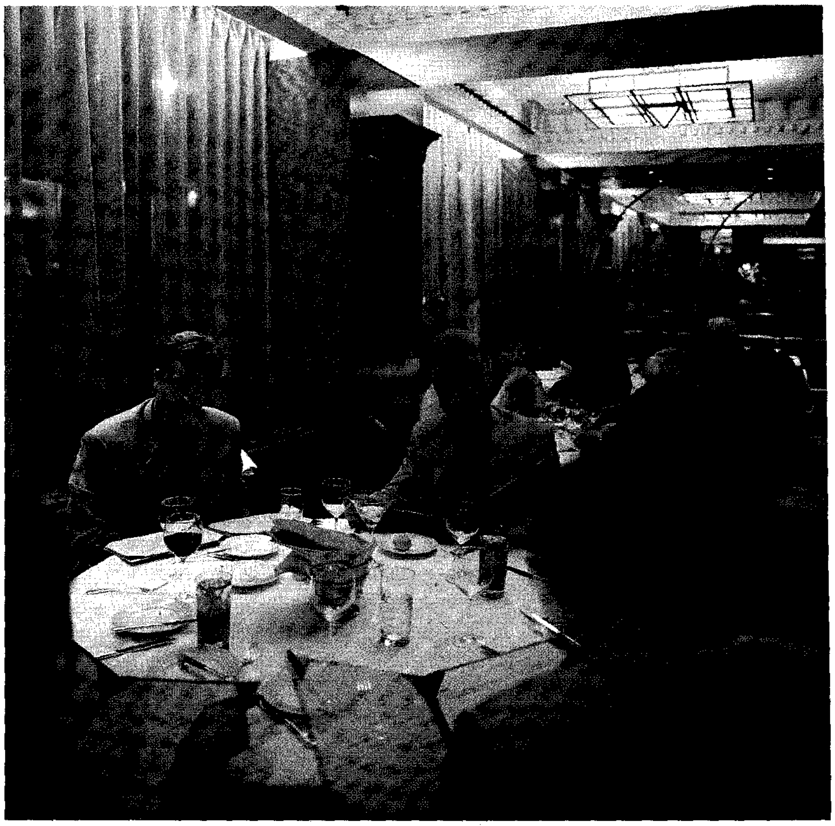
So it's disconcerting to discover that Forgione has gone to great expense and effort to re-create what can easily be mistaken for the most exciting restaurant of 1983. One look at the "stained glass"-patterned carpet and enough rich wood pillaring to panel a law office may make you sorry you ever extracted the shoulder pads from your power suit or the volumizing mousse from your hair. Yipes, could the Bee Gees be backing him?

Not to say the restaurant isn't comfortable. The seats are plush, the sound levels low; even the tables in the bar area are pleasant. But why time-warp back to a setting and a period for which there is so little to be nostalgic about? True, these are the surroundings in which you probably first encountered the marvels of wood-roasting, salmon on a cedar plank, she-crab soup, and grilled pork fillet with roasted parsnips and mashed potatoes whipped into shape by horseradish. And since, for many, surprise is hardly a dining imperative, there is comfort to be found in a house that can toss off crisp Ipswich clams, rich Dungeness-crab cakes, and downy strawberry shortcake with the ease of a spelling-bee finalist nailing the word *antediluvian.* But sparkle is missing from many choices. A sense of rote flattens the Vidalia-onion salad, charred yellowfin tuna, pasta with cèpes, and caramelized foie gras. "Granny Lu" had to have made a moister devil's-food cake, or who would bother remembering it? It's not that diners need to be continually challenged. But talents do.

However, even if your attitude is *Hey, enough fusion and Mediterranean finger food, leave me to go back to what I know,* there is still one aspect of the vainglorious days of yesteryear that has absolutely no business returning. When the first Yuppies roamed the earth, they said *"no problemo"* to a $26 tag on a snappy little Napoleon of baby white asparagus and cèpes or a single free-range- chicken breast. They thought nothing of being charged $36 for two double lamb chops. Well, if you can fork it over today without wincing, you're a stronger man than I. And dumber. To be fair, Mr. Forgione is far from the only guilty party. Too many menus I've been handed over the past three months have offered desserts in the double digits and 36-ounce steaks for $42. Is anyone with this much cash really that hungry?

I'd recently been impressed at how reasonable (and

Born again: The dining room at Forgione's new version of An American Place.



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really good) the fish was at Fireman's of Brooklyn. Last week, I heard that the portions would be slightly increased, along with some of the prices. No, don't do this. This is not what simple abundance is about. Forgione has opened **Rosehill** on the former site of An American Place as an economical alternative. And though too many of the dishes are only nominally cheaper (the lobster pie is a rip-off), a sprightly Hudson Valley trout filet, an Alaskan halibut basted in a brisk chili-lime barbecue, sweet soft-shell crabs, and a cedar-planked Roger's Island salmon all fall under $20 in more-than-adequate servings (though side dishes are $5). Still, culinary malaise has found a home here, too, turning the veal scaloppine tougher than nicotine patches one night, the ceviche gummy, and turkey pot pie into something ingloriously Swanson. But those pan roasts are just superb.

No one could call Forgione lazy. He has opened yet a third restaurant, though it's a bizarre choice: a reconstitution of another blast from the past, the Coach House, the legendarily overrated restaurant that sat in smug judgment of its patrons on the site now occupied by the superior Babbo. But none of these undertakings seems particularly ambitious. Who could blame Forgione if it's tourists he's after? Times Square is no longer for New Yorkers, either. But the problem with these restaurants is that they're not really comebacks; they're look-backs. Perhaps he should have called his premier restaurant An American Time and Place.

An American Place, 565 Lexington Avenue, at 50th Street (212-888-5650). Breakfast, 7 to 10:30 A.M. daily; lunch, 11:45 A.M. to 3 P.M. daily; dinner, 5:30 to 11 P.M. Monday through Saturday, 5 to 9:30 P.M. Sunday. Appetizers, $8 to $14; entrées, $19 to $36. All major credit cards.

Rosehill, 2 Park Avenue, at 32nd Street (212-684-2121). Lunch, 11:30 A.M. to 3 P.M. Monday through Friday; dinner, 5 to 9:30 P.M. Monday through Saturday. Appetizers, $7 to $14; entrées, $17 to $26. All major credit cards.

Chez Louis WAS NEVER AS BELOVED OR AS long-lasting as Forgione's home base, but the Parisian restaurant that inspired it, L'Ami Louis, is—except by those who revile it for its unbelievable overpricing of succulent, incredibly unadorned home cooking. Equally beloved, once upon a time, were David's Cookies, at least when the baking of these goodies was overseen by a very large un-Keeblerlike creature named David Liederman. Thanks to the popular munchies, enough revenue was chipped in, so to speak, to allow Liederman to open Chez Louis on Second Avenue, where the food wasn't as sublime as its inspiration but was far more affordable.

David's Cookies is no longer Liederman's concern (the oatmeal-raisin ones now taste like little damp bath mats with NutraSweetened capers). But after a respite of eight years, he has brought Chez Louis back, barely a shuffle-hop-step away from Radio City Music Hall in the old Television City space. This couldn't have been a long-gestating project. It would take less time to throw out the old TVs and the unmemorable memorabilia, slap on some buff paint, install corporate upholstery, and nail up some bad French posters than it would for the Pillsbury Doughboy to have a body wax. There isn't a metro stop in Paris as dispiriting as this black-ceilinged room.

But one addition injects the place with energy to equal the Marais on a Sunday afternoon and sets this Chez Louis far ahead of the original. From his soothing mussel soup with a bare slash of saffron to deep, musky escargots bathing in a luscious bath of garlic, to a delicious tartine of tomatoes and goat cheese that has a perfume as seductive as Anouk Aimee tossing her head, Matthew Tivy's cooking is so potently rich, and yet completely direct and unfussy, it's as satisfying as sitting with a best friend on a weekday afternoon when there's no job to run back to. His terrine of goose foie gras is lush and indiscreet, his lobster ravioli in white-truffle cream almost giddily delicious. The roast suckling pig is reason for those who crave this dish to hunger for Tuesdays, the only day they serve it. Hanger steak is as good as the one in the Paris outpost, sinewy, briny, and full of brash flavor. Skate has the delicate balance of its nutty flavor bathed in a rich garlic sauce. The pecan crust on the chicken breast is a bit overdressed, but the roast chicken could make some mothers jealous. (Don't worry, Mom—not you.) Tivy's menu is small, but it's appealing and smart and will cost you less than a taxi from Charles de Gaulle to the Place Vendôrne.

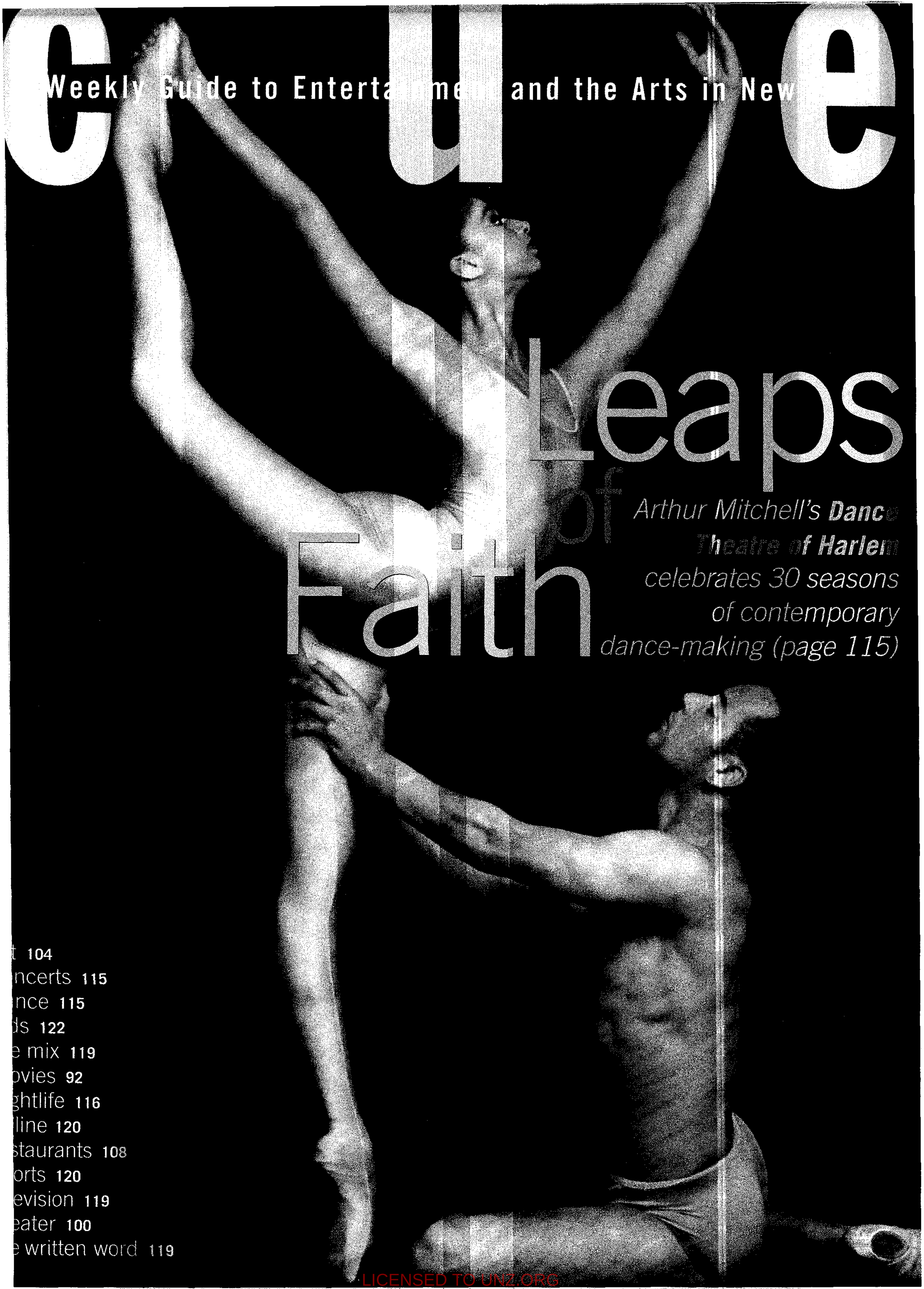
Best of all, his kitchen knows how to turn out desserts that delight. Fallen soufflé could bring tears to those weary from searching for chocolate unsullied by fruity partners. His lemon tart is just puckering enough. And his fruit tarts are perfect little smile factories. And, of course, there are cookies. David's cookies. The rea David's cookies. Alas, it's the only place you can get them. So you can't really count that as a comeback, but I guess in the end it's all about—damn, I can't believe I'm quoting them—staying alive.

Chez Louis, 74 West 50th Street (212 333-3388). Open Monday through Saturday, 11:30 A.M. to midnight. (Will open Sundays starting in mid-October.) Appetizers, $5.50 to $18; entrées, $13.50 to $34. All major credit cards. ■

Hal Rubenstein's 1997–99 reviews ar available at **newyorkmag.com**.

cue

Weekly Guide to Entertainment and the Arts in New



Leaps of Faith

Arthur Mitchell's **Dance Theatre of Harlem** celebrates 30 seasons of contemporary dance-making (page 115)

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movies

Guinevere...The New York Film Festival

Retrospective

Blithe Spirit

Sir Noël Coward (pictured, with Julie Haydon in 'The Scoundrel') always had a snappy comeback, and here's his next: In honor of what would have been his 100th birthday, the Museum of Modern Art presents "The Billy Rose Tribute to Noël Coward," a two-week program of newsreels, amateur movies, and thirteen films Coward either wrote, directed, produced, scored, and/or acted in. Begins September 23.

New Films

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Being) and morose daughter (Thora Birch) who despise him. His rebirth is brought about by his attraction to his daughter's cheerleader best friend (Mena Suvari); this new-style Rip Van Winkle is like a counterculture washout primed for salvation. The film's attempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. It's like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by ennui. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* on stage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Clearview's Beekman; Sony Lincoln Square.*

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *Clearview's First & 62nd St.; Pavilion.*

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. This new film featuring the Carnaby Street shagster and part-time spy is very funny as long as it sticks with Austin and his fur-ball, snaggle-toothed weirdnesses. (Rainer; 6/21/99) (About 2 hrs.; R) *CO Worldwide Cinemas.*

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing *philosophe,* but he has his playful side. (Rainer; 7/19/99) (1 hr. 50 mins.; NR) *Lincoln Plaza Cinemas.*

B. Monkey—A professor falls for his beautiful but criminally inclined student and finds he's in over his head. With Asia Argento, Jared Harris, Rupert Everett, and Jonathan Rhys Meyers. Directed by Michael Radford. (1 hr. 31 mins.; R) *CC Angelika Film Center; CC Crown Gotham.*

Bandits—A movie about a female rock band that escapes prison (Did I mention they were in prison?) and tears across Germany, but not without finding some cool clothes, making a video, and recording a hit single. In German with English subtitles. (1 hr. 49 mins.; R) *Opens 9/24.*

Bedrooms and Hallways—A campy romantic comedy about a man who joins a men's group and develops a crush on an Irishman. (1 hr. 36 mins.; NR) *Cinema Village.*

Best Laid Plans—Reese Witherspoon, Allesandro Nivola, and Josh Brolin each discover the limits of their own morality. (1 hr. 30 mins.; R) *Clearview's First & 62nd St.*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *The Screening Room.*

The Big Tease—The story of a Glaswegian hairdresser who thinks he has what it takes to be in the World Freestyle Hairdressing Championships in Los Angeles. With Craig Ferguson, Frances Fisher, and Veronica Webb. (1 hr. 26 mins.; R) *Opens 9/24.*

Black Cat, White Cat—A romantic comedy wherein, to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthier gangster. In Serbo-Croatian with English subtitles. (2 hrs. 9 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote woods in Maryland and, as we find out right at the start, doesn't live to tell the tale. The cast (Heather Donahue, Joshua Leonard, Michael Williams) shot and improvised much of the footage; the writer-editor-director credits are shared by Daniel Myrick and Eduardo Sanchez. (1 hr. 27 mins.; R) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.*

Blue Streak—Martin Lawrence is a jewel thief posing as a cop in order to recover a diamond he's hidden in a precinct. With Dave Chappelle and Luke Wilson. (About 1 hr. 40 mins.; R) *Loews Village; Loew 19th St. East; UA Criterion; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Loews 84t Street; New Coliseum; Nova; Bay Plaza; Concours Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Mai Street Cinemas; Plaza; UA Astoria; UA Crossbay; U Movies at Bayside; UA Movieworld; UA Hylan Plaza UA Movies at Staten Island.*

★**Bowfinger**—Steve Martin has his best movie role i years as Bobby Bowfinger, head of the bankrup Bowfinger International Pictures. Bowfinger' grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Eddi Murphy), to star in his zilch-budget sci-fi thrille *Chubby Rain*—without even knowing he's in it (Rainer; 8/23/99) (1 hr. 37 mins.; PG-13) C *Murray Hill Cinemas; Clearview's Chelsea; CO Coronet; Loews State; Loews Orpheum 7; Clearview's 62n and Broadway; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiple UA Movies at Sheepshead Bay; UA Movies at State Island.*

Breakfast of Champions—Alan Rudolph's film adaptation of Kurt Vonnegut's novel about a fiction midwestern town and its kooky inhabitants, sta

'CUE' cover photograph by Frank Capr

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ring Bruce Willis, Nick Nolte, Albert Finney, and Barbara Hershey. (1 hr. 50 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas; bam Rose Cinemas.*

Caligula—First released in 1980, Bob Guccione's period epic porno stars Malcolm MacDowell, Helen Mirren, and Peter O'Toole. (2 hrs. 36 mins.; NR) *CC Village East; CC Sutton.*

Chill Factor—Skeet Ulrich has a deadly poison that could take out all living things if it doesn't stay frozen. Cuba Gooding Jr. has an ice-cream truck. I'm not kidding. (2 hrs.; R) *Loews State; Nova; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *UA Criterion; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre.*

Disco Dolls in Hot Skin—A campy 3-D porno flick. (1 hr. 15 mins; NR) *The Screening Room.*

Double Jeopardy—The lovely Ashley Judd crashes her way across the country after being falsely accused and incarcerated for the murder of her husband. Thanks to a loophole and an exhausted Tommy Lee Jones, it's all fairly legal. (1 hr. 46 mins.; R) *Opens 9/24.*

Dudley Do-Right—Brendan Fraser is the goody-goody Canadian Mountie who saves his fellow townspeople from a gold-rush swindle. With Sarah Jessica Parker as Nell. (2 hrs. ; PG) *New Coliseum; Centre Sunnyside; Cinemart.*

Earth—Deepta Mehta (*Fire*) returns to India to explore a love triangle amid the turbulence of partition. In Hindi with English subtitles. (1 hr. 39 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *The Screening Room; CO Worldwide Cinemas; North Shore Towers.*

For Love of the Game—See Rainer, page 80. (2 hrs. 20 mins.; PG-13) *Loews Village; Loews 19th St. East; UA Criterion; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Get Bruce—A documentary about the rise of T-shirt-clad comedy writer Bruce Vilanch, the man behind the awards shows. With Billy Crystal, Whoopi Goldberg, and Bette Midler, among others. (1 hr. 10 mins.; R) *Clearview's Chelsea.*

Going Nomad—The story of a regular guy named El Cid Rivera who, in looking for a mission, stumbles onto a posse of New Yorkers who drive around all night. (1 hr. 37 mins.; NR) *Opens 9/24 at Art Greenwich Twin.*

Grand Illusion—A new print of Jean Renoir's 1937 World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Guinevere—Stephen Rea is Connie Fitzpatrick, a drunken and aging photographer who has a tendency to take in shy and pretty young women with potential, like Harper (Sarah Polley), and teach them about art, literature, love and codependency. (1 hr. 44 mins.; R) *Opens 9/24.*

The Haunting—Based on the same Shirley Jackson novel, *The Legend of Hill House*, that was the basis of the fine 1963 Robert Wise film, this new version, directed by Jan De Bont, is a smash-and-grab fiasco featuring a talented cast, including Liam Neeson, Catherine Zeta-Jones, Lili Taylor, and Owen Wilson, sinking to the level of the project. (Rainer; 8/2/99) (About 1 hr. 30 mins.; PG-13) *CO Worldwide Cinemas.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Clearview's Chelsea.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood—and reworked it into something more naturalistic and contemporaneous than Wilde intended. (Rainer; 6/28/99) (1 hr. 37 mins.; PG) *CC Murray Hill Cinemas; CO Coronet; Cinemart.*

Illuminata—John Turturro's beautifully written, directed, and acted film that explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewell, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) *UA Union Square; UA Brandon Cinema.*

In Too Deep—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring. With a smooth and impressive LL Cool J, Nia Long, and Stanley Tucci. (1 hr. 44 mins.; R) *Clearview's Chelsea; UA Criterion; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay II.*

Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 mins.; PG) *Concourse Plaza; Whitestone; Linden Boulevard Multi-*

Data

The Best of the Fest

This week, the 37th New York Film Festival (September 24 through October 10) kicks off at Lincoln Center with more than 35 new features and short films. While the 500-pound gorillas—like Pedro Almodóvar's *All About My Mother,* Mike Leigh's *Topsy-Turvy,* Atom Egoyan's *Felicia's Journey,* Hayao Miyazaki's *Princess Mononoke,* the Brothers Dardenne's *Rosetta,* Kevin Smith's *Dogma,* and Jane Campion's *Holy Smoke*—may already be sold out, fear not. Here are five more entries, equally heavy with promise, from veteran filmmakers and first-timers alike—just lighter on the hype.

***High turnover: This year's festival centerpiece, Mike Leigh's* Topsy-Turvy.**

Photograph by Simon Mein/Gramercy Pictures.

MOVIE	WHY BOTHER?
BEING JOHN MALKOVICH Directed by Spike Jonze USA; 1 hr. 45 mins.	The music-video maverick behind the Beastie Boys' "Sabotage" and Fatboy Slim's "Praise You" makes his film debut with an inventive, surreal comedy starring John Cusack as a marionette artist who discovers a dark portal into the brain of John Malkovich.
BOYS DON'T CRY Directed by Kimberly Peirce USA; 1 hr. 54 mins.	Peirce and co-writer Andy Bienen based this devastating movie on the true story of Teena Brandon—a woman who lived her life as the man Brandon Teena in Lincoln, Nebraska, before being brutally raped and murdered in 1993. Starring Hilary Swank as the troubled youth with Chloë Sevigny as her/his girlfriend.
THE CARRIERS ARE WAITING Directed by Benoît Mariage Belgium/France; 1 hr. 34 mins.	A sad and funny film about a manic-obsessive father who wants to get his son into the *Guinness Book of World Records* for the most door openings and closings in a 24-hour period. At stake: fame, family pride, and a brand-new car.
TIME REGAINED Directed by Raul Ruiz France; 2 hrs. 38 mins.	The Chilean director's ambitious adaptation of Marcel Proust's *Remembrance of Things Past* (named for one of its volumes) is both a polished period piece and a mosaic of rough-cut memories. Starring John Malkovich, Catherine Deneuve, and her daughter Chiara Mastroianni.
THE LETTER Directed by Manuel de Oliveira France/Portugal; 1 hr. 47 mins.	Mastroianni gives another able performance, this time as a young woman compromised by her affections for a famous balladeer (played by real-life Portuguese pop idol Pedro Abrunhosa) in the 90-year-old Portuguese filmmaker's fresh update of a seventeenth-century French novel.

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Previews

Life Really Sucks

Robin Williams made 'Jakob the Liar,' about a shlemiel who cheers people up in the Warsaw ghetto, well before Roberto Benigni's Holocaust hit 'Life Is Beautiful' came out. But the release was delayed until now. With Alan Arkin and Liev Schreiber. Begins September 24.

plex; UA Movies at Staten Island.

The Iron Giant—An animated film about the adventures of a boy and a 50-foot giant from outer space who likes to eat metal. With the voices of Jennifer Aniston and Harry Connick Jr. (1 hr. 20 mins.; PG) *Whitestone; Linden Boulevard Multiplex; Pavilion; Kew Gardens Cinemas; Main Street Cinemas.*

Jakob the Liar—Set in Nazi-occupied Poland during 1945, Robin Williams is a widower who pretends to have a transmitter, thus bringing hope to his persecuted neighbors with tellings of phony radio broadcasts. (1 hr. 59 mins.; PG-13) *Opens 9/24.*

Life Is Beautiful—An English-dubbed version of the heart-warming, Oscar-winning film about an Italian Jew, his wife, and their son who are taken to a concentration camp at the end of World War II. (1 hr. 54 mins.; PG-13) *UA Gemini; Clearview's Cobble Hill; UA Movies at Staten Island.*

Love Stinks—French Stewart is a comedy writer who falls for Bridgette Wilson and then can't get rid of her. With Tyra Banks and Bill Bellamy. (1 hr. 33 mins.; R) *UA Criterion; Bay Plaza.*

Lucie Aubrac—See Rainer, page 81. (1 hr. 56 mins.; R) *Lincoln Plaza Cinemas.*

Lucinda's Spell—A risqué low-budgeter about a dirty witch who casts a spell over the father of her child. (1 hr. 45 mins.; NR) *CC Village East.*

Mickey Blue Eyes—Hugh Grant plays a New York art auctioneer who discovers that his fiancée (Jeanne Tripplehorn) is a Mafia princess in this wispy, occasionally funny mob spoof. (Rainer; 8/30/99) (1 hr. 42 mins.; PG-13) *Art Greenwich Twin; Clearview's Chelsea; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; UA Movies at Sheepshead Bay; UA Movieworld; UA Movies at Staten Island.*

The Minus Man—Owen Wilson plays a pleasant and perplexing villain who poisons people with a tainted flask of amaretto. With Janeane Garofalo, Mercedes Ruehl, and Brian Cox. (1 hr. 52 mins.; R) *CC Angelika Film Center.*

Mumford—Lawrence Kasdan's latest comedic entry about an IRS caseworker (Loren Dean) who assumes the identity of a small-town shrink and falls in love with one of his patients (Hope Davis). With Jason Lee, Ted Danson, Martin Short, and Alfre Woodard. (1 hr. 36 mins.; R) *Opens 9/24.*

Muppets From Space—In a search for Gonzo's roots, Jim Henson's fuzzy friends are off on another madcap adventure. Starring Miss Piggy, Kermit, and Fozzie Bear. (1 hr. 30 mins.; G) *Kew Gardens Cinemas; Main Street Cinemas.*

The Muse—Albert Brooks can be one of the funniest and sharpest comics on the planet, but his new movie is the latest in a line of personal projects soggy with good intentions. He plays a Hollywood screenwriter who loses his edge and ends up utilizing the services of what appears to be a full-fledged daughter of Zeus—a Muse, played with a madcap strenuousness by Sharon Stone. (9/6/99) (1 hr. 37 mins.; PG-13) *Loews Village; Clearview's Chelsea West; Loews 72nd St. East; UA East; Sony Lincoln Square; Pavilion; UA Movieworld; North Shore Towers.*

My Life So Far—Mary Elizabeth Mastrantonio, Malcolm McDowell, and Colin Firth star in this tired coming-of-ager. (1 hr. 41 mins.; PG) *Kew Gardens Cinemas.*

Outside Providence—Tim Dunphy (Shawn Hatosy) escapes the boonies of Rhode Island and his foul-mouthed Dad (Alec Baldwin) when he's shipped off to boarding school and meets a pretty girl (Amy Smart). (1 hr. 35 mins.; R) *CC Village East; CC Murray Hill Cinemas; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill; Kent Triplex; Pavilion; Kew Gardens Cinemas; UA Movies at Staten Island.*

Perfect Blue—An animated psychological thriller about a teen idol who is being stalked by a murderer. Directed by Satoshi Kon. (1 hr. 20 mins.; R) *Cinema Village.*

The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *CC 86th Street East; North Shore Towers.*

Romance—Catherine Breillat's latest is an explicit look at a schoolteacher who, rejected by her boyfriend, looks for love in all the wrong places, including her school principle's S&M lair. In French with English subtitles. (1 hr. 43 mins.; NR) *Quad Cinema; CC Eastside Playhouse; BAM Rose Cinemas.*

★**Run Lola Run**—Franka Potente, the star of this excitingly kinesthetic action comedy, has the lean look of a champion sprinter. She's like a new-style industrial-age automaton: a sleek machine. The 34-year-old German director Tom Tykwer has made a movie that really zips along as it recaps the same basic plot in three alternate ways. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas; North Shore Towers; UA Movies at Staten Island.*

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Guild 50th Street; Bay Plaza; UA Crossbay II; UA Movies at Bayside.*

Simon Sez—Dennis Rodman (the riddle wrapped in an enigma wrapped in a jersey wrapped in a dress) stars as an action hero who must rescue the daughter of a friend from kidnappers. (1 hr. 30 mins.; PG-13) *Opens 9/24.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark secret, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

The Source—Chuck Workman brings together an astonishing array of clips from the past 50 years of counterculturedom and then Mixmasters them into a hailstorm of fragments. What's the point of a movie about the Beats if it doesn't get you high? (Rainer; 9/6/99) (1 hr. 28 mins.; NR) *Film Forum; BAM Rose Cinemas.*

Speaking in Strings—A documentary about the brilliant, rough-hewn, and at times self-destructive violinist Nadja Salerno-Sonnenberg. (1 hr. 13 mins.; NR) *Cinema Village.*

Splendor—A comedy about an L.A. woman (Kathleen Robertson) who is in love with two men. Directed by Gregg Araki. (1 hr. 33 mins.; R) *Quad Cinema.*

Star Wars Episode I: The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but, watching his new movie, the first in a trio of prequels, you get the feeling he wishes he could dispense with actors altogether. Liam Neeson as a Jedi warrior, Ewan McGregor as young Obi-Wan Kenobi, and Natalie Portman as Queen Amidala of the endangered planet Naboo—are upstaged to a fare-thee-well. (Rainer; 5/24/99) (2 hrs.; PG-13) *Clearview's Ziegfeld.*

Stigmata—After a supernatural experience, Patricia Arquette starts to find the markings of the crucifixion all over her body. Gabriel Byrne is a priest who goes to exorcise whatever it is that has possessed this otherwise lovely person. (1 hr. 42 mins.; R) *Clearview's Chelsea West; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Stir of Echoes—Kevin Bacon is a telephone repairman who is haunted by visions of a dead teenage girl after being hypnotized at a party. With Kathryn Erbe and an adorable and convincing Zachary David Cope. (1 hr. 39 mins.; R) *Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Sugar Town—Ally Sheedy, Rosanna Arquette, and newcomer Jade Gordon get used up in this salty look at the L.A. music scene. (1 hr. 32 mins.; R) *Clearview's First & 62nd St.; Loews 84th Street.*

Tarzan—Disney's latest animation feature. (Rainer; 6/28/99) (1 hr. 30 mins.; G) *CO Worldwide Cinemas.*

The Taxman—Joe Pantoliano stars with Wade Dominguez, Michael Chiklis, Robert Townsend, and a thankfully understated Elizabeth Berkley as a frustrated tax investigator who uncovers an oil scam in Brighton Beach. (1 hr. 43 mins.; R) *CC Village East; Clearview's 59th Street East.*

The 13th Warrior—In this *Beowulf*-inspired action-thriller, Antonio Banderas is an Arab who has joined a band of Vikings to slaughter the flesh-eating Wendol. With Omar Sharif. (1 hr. 54 mins.;

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Photograph by Egon Endrenyi/Columbia/Tristar Pictures

R) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; Loews State; Loews Orpheum 7; New Coliseum; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Hylan Plaza; UA Movies at Staten Island.*

The Thomas Crown Affair—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village.*

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *Clearview's Chelsea.*

Twin Falls Idaho—A lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them. (Rainer; 8/9/99) (1 hr. 40 mins.; R) *Art Greenwich Twin.*

Welcome Back, Mr. McDonald—A Japanese comedy about the mixed-up performance of a dramatic radio play. (1 hr. 43 mins.; NR) *Film Forum.*

West Beirut—Two 12-year-old boys play amid the despair, flirting with girls and shooting Super-8 films in the streets of Beirut at the outbreak of the civil war in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) *CC Village East.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Mickey Blue Eyes; Twin Falls Idaho.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *B. Monkey; Black Cat, White Cat; Breakfast of Champions; Buena Vista Social Club; The Minus Man; Run Lola Run.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *The Blair Witch Project; Caligula; Lucinda's Spell; Outside Providence; The Sixth Sense; The Taxman; West Beirut.*

Cinema Village—22 E. 12th St. (212-924-3363) *Bedrooms and Hallways; Perfect Blue; Speaking in Strings; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Stigmata; The Thomas Crown Affair.*

Film Forum—209 W. Houston St. (212-727-8110) *The Source; Welcome Back, Mr. McDonald.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Blue Streak; For Love of the Game; The Muse.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Earth; Romance; Splendor.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Better Than Chocolate; Disco Dolls in Hot Skin; Eyes Wide Shut.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *American Pie; Best Laid Plans; Chill Factor; Illuminata; The Iron Giant; Love Stinks; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; Stigmata; Stir of Echoes; Sugar Town; The 13th Warrior; The Thomas Crown Affair; Yellow Submarine.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Bowfinger; An Ideal Husband; Outside Providence; The 13th Warrior.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *The Blair Witch Project; Bowfinger; Get Bruce; Head On; In Too Deep; Mickey Blue Eyes; Stir of Echoes; The 13th Warrior; The Thomas Crown Affair; Trick.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *The Muse; Stigmata.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Blue Streak; For Love of the Game; The Sixth Sense.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Blue Streak; For Love of the Game; Mickey Blue Eyes; The Muse; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The Thomas Crown Affair.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Breakfast of Champions; Outside Providence; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *B. Monkey.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Romance.*

CC Sutton—205 E. 57th St. (212-759-1411) *Caligula; The 13th Warrior.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Taxman.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Bowfinger; An Ideal Husband.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Austin Powers: The Spy Who Shagged Me; Big Daddy; Eyes Wide Shut; The Haunting; The Matrix; Tarzan; Wild Wild West.*

Guild 50th Street—33 W. 50th St. (212-757-2406) *Runaway Bride.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) *Stigmata.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Bowfinger; Chill Factor; Stir of Echoes; The 13th Warrior.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Blue Streak; Deep Blue Sea; For Love of the Game; In Too Deep; Love Stinks; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *In Too Deep; Outside Providence; The Red Violin; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-

Running Time

Sleeping With the Elderly

The moment in writer-director Audrey Wells's May-December romance *Guinevere* when an enraged mother (played with chilling remove by Jean Smart) mercilessly picks apart her 21-year-old daughter's middle-aged bohemian lover is so emotionally brutal that even a consummate professional like Irish actor Stephen Rea had trouble telling it from reality. "Jean's a very powerful actress, so it's hard not to take it personally—it's very hard to get a layer torn off you . . . *all day!*" he laughs. "Everything she says in the scene is true, but it's coming from a very unpleasant woman whose values really suck—that's what's very clever in the writing." It was that kind of complexity that convinced Rea to take the role of Connie Fitzpatrick, an aging Pygmalion photographer who has a penchant for booze and young girls like Sarah Polley (below, with Rea). "There's no question he's an abuser of alcohol, but I didn't want to do the textbook alcoholic, because it is more than that as well," Rea explains. "There's implicit criticism of a man who is so much older than the girl he's involved with, so I focused on all the things I liked about him." It worked, according to Rea, who will also be seen this fall with Ralph Fiennes and Julianne Moore in Neil Jordan's *The End of the Affair*. "They edited it in such a way that you could look at the character and you see a thought occurring, and that's what great cinema acting is—it's not all hitting people and kissing the girl." Opening September 24. BRETT KELLY

Photograph by Will McGarry/Miramax.

Previews

Mum's the Word

Lawrence Kasdan (*The Big Chill*) takes a lighter look at American neuroses in *Mumford,* in which Loren Dean (at far right, with Hope Davis) poses as a straight-talking shrink who successfully treats an entire small town—and falls in love with a patient (Davis)—without benefit of a Ph.D. Starts September 24.

FILM#957) *American Pie; Best Laid Plans; The Blair Witch Project; Stigmata; Stir of Echoes; Sugar Town; The Thomas Crown Affair.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *For Love of the Game; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Muse.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *For Love of the Game.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Blue Streak; Bowfinger; Mickey Blue Eyes; Stigmata; Stir of Echoes; The 13th Warrior.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *The Muse.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Blue Streak; Life Is Beautiful; Mickey Blue Eyes.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Bowfinger.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Blue Streak; Stigmata.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Bowfinger; For Love of the Game.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Autumn Tale; Black Cat, White Cat; Buena Vista Social Club; Earth; Grand Illusion; Lucie Aubrac; Run Lola Run.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Blue Streak; Stigmata; Stir of Echoes; Sugar Town.*

New Coliseum—701 W. 181st St. (212-740-1545) *Blue Streak; Dudley Do-Right; In Too Deep; The 13th Warrior.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Blue Streak; Chill Factor; Stigmata.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *American Beauty; Breakfast of Champions; For Love of the Game; Mickey Blue Eyes; The Muse; Outside Providence; The Sixth Sense; The Thomas Crown Affair.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Blue Streak; Bowfinger; Chill Factor; Deep Blue Sea; For Love of the Game; In Too Deep; Love Stinks; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; Universal Soldier: The Return.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Blue Streak; Bowfinger; For Love of the Game; In Too Deep; Inspector Gadget; The Sixth Sense; Stigmata; Stir of Echoes.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9037) *Blue Streak; Bowfinger; Chill Factor; Deep Blue Sea; For Love of the Game; In Too Deep; Inspector Gadget; The Iron Giant; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Buena Vista Social Club; Romance; The Source.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *For Love of the Game; Stigmata.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Blue Streak; Chill Factor; Stigmata.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Life Is Beautiful; Outside Providence; The Sixth Sense; Stir of Echoes; The Thomas Crown Affair.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Blue Streak; Outside Providence; Stigmata.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Blue Streak; Bowfinger; Chill Factor; Deep Blue Sea; For Love of the Game; In Too Deep; Inspector Gadget; The Iron Giant; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

Pavilion—188 Prospect Park West (718-369-0838) *American Pie; Blue Streak; For Love of the Game; The Iron Giant; The Muse; Outside Providence; The Sixth Sense; Stigmata.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Blue Streak; The Sixth Sense; Stigmata; Stir of Echoes.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Blue Streak; For Love of the Game; Stigmata; The Thomas Crown Affair.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Blue Streak; Bowfinger; Chill Factor; For Love of the Game; Mickey Blue Eyes; The Sixth Sense; Stigmata; Stir of Echoes.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Blue Streak; Dudley Do-Right; For Love of the Game; The Sixth Sense; Stigmata; Stir of Echoes.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Deep Blue Sea; Dudley Do-Right; An Ideal Husband; The Sixth Sense; Stigmata.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Blue Streak; Bowfinger; Chill Factor; Deep Blue Sea; For Love of the Game; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Blue Streak; The Sixth Sense; Stigmata.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Blue Streak; Earth; The Iron Giant; Muppets From Space; My Life So Far; Outside Providence.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Blue Streak; For Love of the Game; The Iron Giant; Muppets From Space; The Sixth Sense; Stigmata; Stir of Echoes; The Thomas Crown Affair.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Eyes Wide Shut; The Muse; The Red Violin; Run Lola Run.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Blue Streak; Stigmata.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Blue Streak; Chill Factor; For Love of the Game; In Too Deep; The Sixth Sense; Stigmata; Stir of Echoes.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Chill Factor; Illuminata; The Muse.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Blue Streak; The Sixth Sense.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *For Love of the Game; In Too Deep; Runaway Bride; Stigmata; Stir of Echoes.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-261-8572) *American Pie; Bowfinger For Love of the Game; Life Is Beautiful; Love Stinks Mickey Blue Eyes; Stir of Echoes; The Thomas Crown Affair.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave (718-225-7711) *Blue Streak; For Love of the Game Runaway Bride; Stir of Echoes.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Blue Streak; For Love of th Game; Mickey Blue Eyes; The Muse; Stigmata; Stir o Echoes; The Thomas Crown Affair.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave. Eltingville (718-317-8300) *Blue Streak; Bowfinger Dudley Do-Right; For Love of the Game; Love Stinks Mickey Blue Eyes; The Muse; Runaway Bride; Th Sixth Sense; Stigmata; Stir of Echoes.*

Photograph by Gemma Lamana/Touchstone

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Blue Streak; For Love of the Game; The Sixth Sense; Stigmata; The 13th Warrior.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Blue Streak; Bowfinger; For Love of the Game; Inspector Gadget; Life Is Beautiful; Mickey Blue Eyes; Outside Providence; Run Lola Run; The Sixth Sense; Stigmata; Stir of Echoes; The 13th Warrior; The Thomas Crown Affair.*

Museums, Societies, Etc.

American Museum of the Moving Image—9/25: *10* (1979); *S.O.B.* (1981). A forum with Blake Edwards will follow a screening of *10;* tickets required ($8 for members, $12 for non-members). 36-01 35th Ave., Astoria, Queens (718-784-0077). Regular tickets, $4.50–$8.50. Members and children under 4, free.

BAM Rose Cinemas—9/21: *Blue* (1993). 9/22: *White* (1994). 9/23: *Red* (1994). 9/24: *Bitter Sweet* (1933). 9/25: *Cavalcade* (1932). 9/26 *The Lady Eve* (1941). 9/27: *Ivan the Terrible, Part II* (1946). 30 Lafayette Avenue, Brooklyn. 718-623-2770.

Cinema Classics—9/20–9/21: *Law of Desire* (1986). 9/22-9/23: *Bullet in the Head* (1990); *Once a Thief* (1996). 9/24-9/25: *Breathless* (1959); *In a Lonely Place* (1950). 9/27: *2001: A Space Odyssey* (1968). $5. 332 E. 11th St.; call 212-675-6692 for info.

Film Forum—Through 9/21: *Stop Making Sense* (1984). 209 W. Houston St. (212-727-8110); $8.50. Please note that Film Forum will be closed for renovation 9/22-10/13.

Film Society of Lincoln Center—(The Walter Reade Theater) 9/20–9/24: *The Saragossa Manuscript* (1964). 9/25–10/7: "Pietro Germi: The Latin Loner." 9/25: *In the Name of the Law* (1948); *The Way of Hope* (1950). 9/26: *The Facts of Murder* (1959); *Seduced and Abandoned* (1963); *The Bees and the Italians* (1965). 9/27: *In the Name of the Law; Four Ways Out* (1951). 65 W. 65th St., plaza level (212-875-5600); regular screenings $8.50–$15; "Movies for Kids" $3. (Avery Fisher and Alice Tully Halls) 9/24–10/10: "The 37th New York Film Festival" 9/24: *All About My Mother.* 9/25: *The Edge of the World; The Color of Heaven; Rien Sur Robert; The Carriers Are Waiting.* 9/26: *License to Live; Sicilia!; Princess Mononoke; The Carriers Are Waiting; The Color of Heaven.* 9/27: *License to Live; Rien Sur Robert.* Tickets available at the New York Film Festival Box office (212-875-5050) and range from $10–$14 for regular screenings and $20-40 for special nights.

Goethe-Institut New York—9/22: *Tarot.* (1986). 1014 Fifth Ave., at 82nd St. Call 212-439-8707 or visit www.goethe.de/newyork for more info.

Museum of Modern Art—Through 9/26: "Studio Ghibli, Japan" 9/20: *Whisper of the Heart* (1995); *Nausicaä of the Valley of the Wind* (1984). 9/21: *Only Yesterday* (1991); *Whisper of the Heart.* 9/23: *PomPoko* (1994). 9/25: *Castle in the Sky* (1986); *My Neighbor Totoro* (1988). 9/26: *Kiki's Delivery Service* (1989). Through 9/26: "Benjamin Christensen: An International Dane" 9/20: *Children of Divorce* (1939). 9/21: *Witchcraft Through the Ages* (1922/1967). 9/23: *The Child* (1940). 9/24: *Mikaël* (1924); *The Devil's Circus* (1926). 9/25: *Witch* (1922); *Seven Footprints of Satan.* 9/26: *Mockery* (1927); *Come Home With Me* (1941). 9/23-10/5: "The Billy Rose Tribute to Noël Coward." 9/23: *Brief Encounter* (1945). 9/24: *Bitter Sweet* (1933); *In Which We Serve* (1942). 9/25: *The Queen Was in the Parlour* and *Easy Virtue* (1927). 9/26: *Cavalcade* (1933); *This Happy Breed* (1944). 9/27: *Brief Encounter; Bitter Sweet.* 11 W. 53rd St. (212-708-9400); free with $9.50 admission.

lew York Public Library—9/23: "Viewpoint . . . New Documentaries From Taiwan." *Chen Tsai-Gen and His Neighbors* (1998); *Passing Through My Mother-in-Law's a Village* (1997). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

he Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (212-334-2100); $8 ($5 for Sunday brunch patrons).

WCA Cine-Club—9/25–9/26: The Little Soldier (1960). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Love Needs No Pedigree

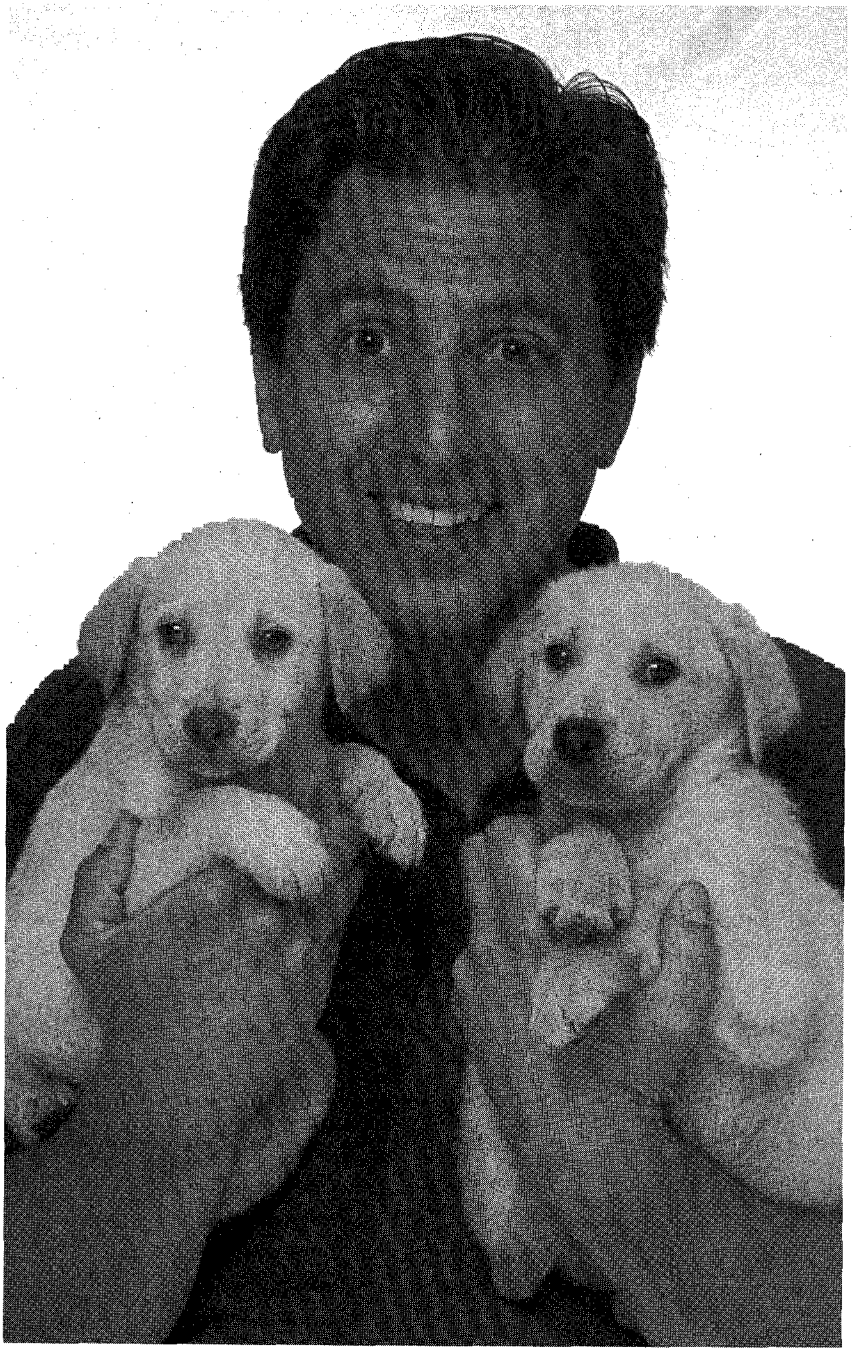

Photo by Mary Bloom

Ray Romano, star of "Everybody Loves Raymond", with two League orphans. Photographed at Rihga Royal Hotel.

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theater

Mark Setlock at the Vineyard...Chekhov Now!

Onstage
Bounced Chekhovs

David Herskovits, Anne Bogart, and Jean-Claude van Itallie are among the participants in the gleefully nontraditional festival "Chekhov Now," running for the next three weeks at the Access Theater. Offerings include 'Nirvanov' (pictured), a rock musical based on a certain suicidal singer; 'S.A.Y.,' a hip-hop version of 'Uncle Vanya'; and puppet productions of 'Small Fry' and 'At Sea.' Through October 10.

Broadway

Previews and Openings

Dame Edna: The Royal Tour—The grande dame of the British stage flies in from London, bringing all her draggy voluptuousness with her for her one-woman show. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/17 opening. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Epic Proportions—Attention, Kristin Chenoweth fans! The boop-a-doop cutie, whose admirers have been neurotically divided between 6-year-old girls and 28-year-old men ever since her Tony-adorable performance as Sally in *You're a Good Man, Charlie Brown,* now gets her own vehicle in this comedy about old-time Hollywood filmmaking by Larry Coen and *Friends* co-creator David Crane. The very busy Jerry Zaks directs. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 9/30 opening. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard o reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lea does have his haircut. Kenny Loggins, Tom Snow et al., did the lyrics; Dean Pitchford and directo Walter Bobbie did the book. $20–$75. Wed.–Sat at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St (212-307-4100).*

Fosse—A tribute to the late choreographer-director whose swivelin'-hips-and-bowler-hat aesthet came roaring back with *Chicago.* $65–$80 Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seve singers and a swinging band, the revue traces th history of the blues, starting with chants from th plantation and ending with sets from the bars o Chicago. $35–$75. Tues.–Sat. at 8, Wed. and Sat. a 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th S (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in th name of science. Book and lyrics by Lesli Bricusse, music by Frank Wildhorn. $45–$7 Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at Opened: 4/28/97. *Plymouth Theatre, 236 W. 45 St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's strugg for recognition in Cape Town, South Africa, du ing the fifties. $45–$75. Tues.–Sat. at 8, Wed. an Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th S (212-239-6200).*

Les Misérables—The implacable Inspector Jave hounding the innocent ex-convict Jean Valjea the pathetic Fantine, wronged by the entire wor

Photograph by Susan Joha

dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over the female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God.* $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

Ancestral Voices—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. Viewers should note that this is a *reading* only, meaning that stage pyrotechnics will be kept to a minimum and most actors will have their scripts firmly in hand during the performance. $45. Sun. at 7:30, Mon. at 8. In previews for a 10/18 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Clearing—Helen Edmundson's drama about the doomed love between an English aristocrat and his Irish wife in Cromwell-occupied Ireland. Presented by Blue Light Theater Company. $30. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 5. Previews begin 9/24 for a 10/7 opening. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (212-279-4200).*

Contact—A new dance-theater work by Susan Stroman (the inspired choreographer behind *Crazy for You* and *Showboat*) and John Weidman. Watch for the twinkly toes of Karen Ziemba. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/7 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Country Club—Douglas Carter Beane, a founding wag of the Drama Dept. and author of *As Bees in Honey Drown,* possibly the funniest comedy of the 1997 season, comes roaring back, riding crop in hand, with this comedy about burned-out Wasps in their thirties. (Cast bonuses: Cynthia Nixon, Amy Sedaris.) $15. Tues.–Fri. at 8, Sat. at 3 and 8. In previews for a 9/29 opening. *Greenwich House Theatre, 27 Barrow St. (212-541-8441).*

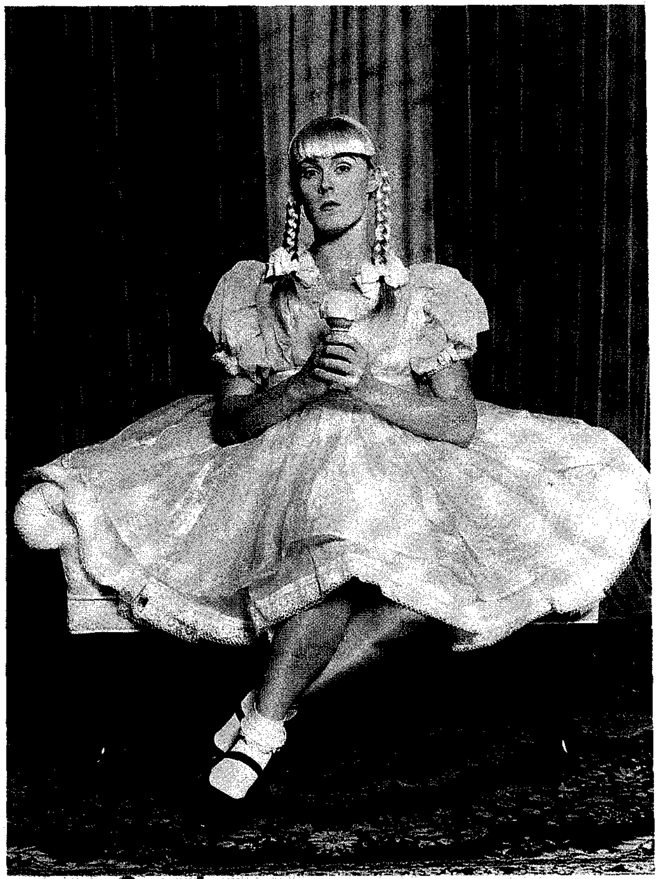
Finnegan's Farewell—Grandma Sylvia's dead; now Finnegan follows in her . . . wake. Yes, it's another interactive comedy Off Broadway, also requiring participants to mourn the dead, though this time the deceased is Irish, not Jewish. The "funeral" takes place at *St. Luke's Church (308 W. 46th St.),* followed by a lively reception at the *Edison Hotel (221 W. 46th St.).* Step dancing, bag pipes, and corned beef are promised—or threatened, depending on your point of view. $59. Wed. at 7 and Sat. at 2. *Call 212-279-4200 for tickets.*

Fully Committed—Becky Mode's comedy about the put-upon, out-of-work actor manning the phones at Manhattan's trendiest restaurant and the people harassing him. Directed by Nicholas Martin (*Full Gallop, Betty's Summer Vacation*); starring Mark Setlock. $39. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. In previews for a 9/30 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-3366).*

Give Me Your Answer, Do!—A new play from Brian Friel about the rivalry between two sibling writers—one with success and no self-respect, the other with self-respect and no success. Cast bonuses include Joel Grey and Lois Smith. Presented by the Roundabout. $55. Tues.–Sat. at 7:30. Wed., Sat., and Sun. at 2:30. In previews for a 10/5 opening. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Mirandolina—Goldoni's classic about four characters in pursuit of the same Florentine landlady, as interpreted by the Pearl Theatre Company. $26–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 9/27 opening. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Mud/Drowning—Signature Theatre kicks off its season dedicated to Maria Irene Fornes with these two



Opening Bad Girl!

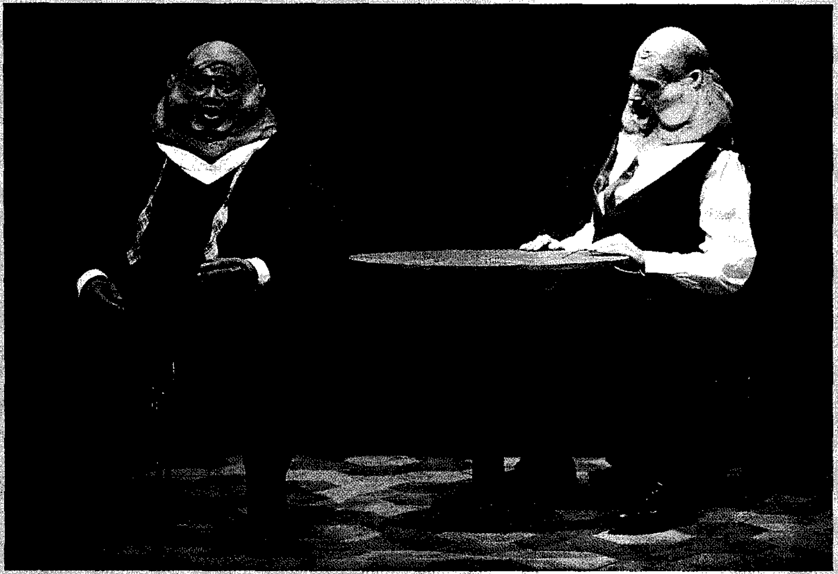
Varla Jean Merman (above), one of the most sumptuous drag queens in the biz, plays the role she was born for—a homicidal tyke!—in 'The Bad Seedling,' an unauthorized musical adaptation of 'The Bad Seed.' Other attractions include Murray Hill, the popular downtown drag king, and Jackie Hoffman, one of the founding members of the Talent Family. Begins September 23 at Mother.

hotograph by Aaron Cobbett.

Opening

Older and Weirder

Signature Theatre Company kicks off its Maria Irene Fornes retrospective with two of her weirder (and that's saying something), sadder one-acts from the eighties, 'Mud' and 'Drowning' (pictured). David Esbjornson directs; opens September 26.



one-acts, the first of which won the author an Obie in 1984. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 9/26 opening. Through 10/10. *Signature Theatre, 555 W. 42nd St. (212-967-1913).*

Taxicab Chronicles—A new comedy by actor Gary Gere about the interactions of five Manhattan cabbies with their customers. $25–$29. Tues.–Sat. at 8, Sun. at 3. In previews for a 9/23 opening. *New York Performance Works, 85 West Broadway (212-726-TAXI.)*

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc. returns for a second coming. $45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. Previews begin 9/21 for a 10/3 opening. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

The Exact Center of the Universe—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. Under John Tillinger's sympathetic direction, *Center* tickles with its juicy dialogue and zesty characters. As Vada, Frances Sternhagen is good enough to eat. (Simon: 4/19/99.) $17.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. *Century Theatre, 111 E. 15th St. (212-239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $40–$45. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; Ally Sheedy now plays the title character. $20–$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. A contemporary musicals about an amusingly quaint subject: heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45. Mon.–Fri. at 8, Sat. at 4 and 8. Through 9/25. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (212-239-6200).*

Missionary Position—Tara Greenaway's one-woman show about reconciling sex, spirituality, and illness. $35. Tues.–Sat. at 8. Through 10/17. *Grove Street Playhouse, 15 Grove St. (212-279-4200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (212-239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

A Streetcar Named Desire—L'affaire Kowalski, as interpreted by avant-garde director Ivo van Hove. Elizabeth Marvel plays Blanche, the disintegrating southern belle; Jenny Bacon plays Stella; Bruce McKenzie is Stanley. $12–$45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. Through 10/10. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Summer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $19.69–$49.50. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. Now with Hazelle Goodman, Larry Storch and Peter Rini. $19–$48. Mon. and Wed.–Fri. at 8 Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Thwak—More nifty trickery from the Umbilica Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke' Church, 308 W. 46th St.*, then a reception at *Vinni*

Photograph by Carl Sturmer

Black's Vegas Room, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

The Winds of God—Two modern Tokyo comedians are reincarnated as kamikaze pilots in the final days of World War II. Starring and written by Japanese actor Masayuki Imai; performed in English. $35–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/31. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

Angels Don't Dance—David Forsyth and Nina Landley star in this new Richard Brockman thriller about a doctor and his enigmatic female patient. $12. Tues.–Sat. at 8. Through 10/16. *Neighborhood Playhouse, 340 E. 54th St. (212-724-8397).*

Avenue A—A revival of David Steen's noirish drama about despair in the big city. $15. Thurs.–Mon. at 8. Through 10/9. *29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).*

The Bad Seedling—Varla Jean Merman, one of the most sumptuous drag queens in the biz, plays the role she was born for: the homicidal tyke of *The Bad Seed*. $25–$30. Thurs. and Fri. at 7:30, Sun. at 5 and 7:30. *Mother, 432 W. 14th St. (212-358-3436).*

The Beard—A revival of Michael McClure's subversive work about the nature of attraction and seduction. $12. Thurs.–Sat. at 10, Sun. at 5. Through 10/10. *The Club at La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Caught in the Act—Threshold Theater Company's fourth annual, Obie-winning international festival of one-acts. Call for specific shows and details. $12. Tues.–Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3 and 6. *HERE, 145 Sixth Ave. (212-647-0202).*

Chekhov Now—David Herskovits, Anne Bogart, and Jean-Claude van Itallie are among the participants in this gleefully nontraditional marathon of Chekhov's works. $12. Runs 9/22 though 10/10. Call for specific shows and showtimes. *Access Theatre, 380 Broadway (212-414-7773).*

ock & Bull Story—A violent and sexually explicit drama by Richard Crowe and Richard Zajdlic that uses the boxing match as a metaphor for male relationships. $15. Wed.–Sat. at 8, Sun. at 3. Through 9/26. *Greenwich Street Theatre, 547 Greenwich St. (212-532-8887).*

o You Come Here Often?—An absurdist ditty about two men trapped in the same bathroom for 25 years, performed by renowned British comedy team the Right Size. London and Edinburgh loved it. $25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11, Sun. at 8:30. *P.S. 122, 150 First Ave. (212-477-5288).*

he Donkey Show—*A Midsummer Night's Dream*, recast in a seventies disco, complemented by all the period tunes. $25. Tues.–Sun. at 9. *El Flamingo, 547 W. 21st St. (212-307-4100).*

nd of the Rope—George R. Lupu's fable about a lost tribe of aerialists. Combines narrative with circusy things like trapezes, rock-climbing, and "nautical arts," according to the press release. The Seattle Experimental Theatre Company performs. $15–$20. Thurs.–Sat. at 7:30, Sun. at 3 and 7:30. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Funbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Real Theatre Company. $14. Fri. and Sat. at 10:30. *Piano Store, 158 Ludlow St. (212-353-6935).*

Hotel California—Richard Harrington and Chris Kauffman's comedy about a Belgian mercenary and his personal mime. The show originated at Fringe NYC; now part of Nada's Pure Pop Festival. $9. Mon. and Tues. at 9. Through 9/28. *Nada 45, 445 W. 45th St. (800-965-4827).*

Jerusalem Syndrome—A guided tour through the caverns of Marc Maron's unusual mind. $15. Thurs.–Sun. at 7:30. *Nada 45, 445 W. 45th St. (212-581-6030).*

A Man's World—A revival of Rachel Crother's drama about artists in a boarding house at the turn of the century. A solid cast stars. $12. Thurs.–Sat. at 8, Sun. at 3. *Metropolitan Playhouse, 220A E. 4th St. (212-995-5302).*

The Merchant of Venice—Set at Limelight, whose stained-glass windows and sticky bar will be used, no doubt, to maximum effect. Fractured Atlas Productions presents. $10–$20. Thurs.–Sat. at 7:30. *Limelight, 47 W. 20th St. (212-802-9350).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Monster—Daniel MacIvor's kinetic, one-man freakfest about the demons that reside in us all. $15. Thurs.–Sun. at 7:30. Through 9/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards. $55. Fri. at 7:30 and Sat. at 7. *Rio's Supper Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDER-INC).*

My Last Year With the Nuns—Matt Smith's new play about growing up white on a racially divided street during the sixties. $12. Thurs. and Fri. at 8. Through 9/24. *HERE, 145 Sixth Ave. (212-647-0202).*

Nuyorican Stories: Culture Clash in the City—The comedy troupe Culture Clash inaugurates Intar's new space with a giddy show about several well-known Puerto Ricans, Chicanos, and African-Americans. $25. Wed.–Sat. at 8, Sun. at 3. *Intar Theatre, 508 W. 53rd St. (212-279-4200).*

On the Razzle—Cocteau Rep. revives Tom Stoppard's 1981 comedy about two small-town grocery clerks in Austria who sneak into Vienna for the night. $15–$30. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Revenge in the Mob—When this family gets together, it's *also* murder. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

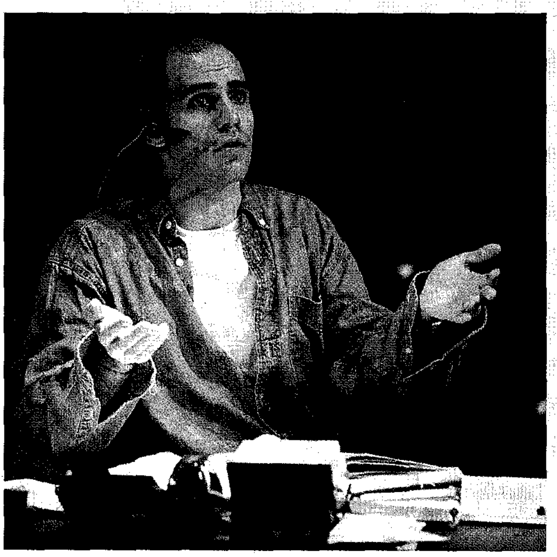
Who Will Carry the Word?—A new drama by Charlotte Delbo, a Holocaust survivor, that pulls together the voices of twelve women who died in Auschwitz. $15. Wed.–Sat. at 8. *New 42nd Street Theater, 348 W. 42nd St. (212-330-7196).*

Previews

Author, There's a Fly in My Ointment!

When she was still a struggling writer, toiling in the groves of Bouley, the Regency, and Jim McMullen to make ends meet, Becky Mode was on the receiving end of some pretty preposterous requests. An A-list actor once phoned and demanded that all the pistils—think back to eighth-grade botany for that one—be snipped off the flowers at his table, because his wife was allergic to them. The secretary to the queen of a small country once phoned, too, demanding that Her Highness have a ladies' room of her own. Yet Mode included neither of these episodes in *Fully Committed,* her new comedy about a poor, put-upon reservationist at a tony Manhattan restaurant, now in previews at the Vineyard Theatre. "The things that came from real life just seemed too outrageous," sighs the author, 35. "They seemed made-up." She adds that *Fully Committed* should *not* be read as a roman à clef, though some of the names sound suspiciously like those of New York socialites. "To me," says Mode, "it's not about any one place. It's about the universe of the high-end restaurant." No matter—much of the fare is delicious anyway. Mr. Zagat shows up and no one can find his reservation. Naomi Campbell's assistant arrives with a bag full of softer bulbs for all the wall sconces by the supermodel's table. Told that Henry Kravis (who happens to own this publication) is coming into the restaurant, the chef screams, "Yeah, who gives a shit?" and hangs up. Mode and Mark Setlock, the 31-year-old actor who plays all of the characters in the play, including the reservationist, took three years to develop it. Setlock did a lot of improvising; Mode did the formal writing. "I've wanted to write a restaurant comedy since the early nineties," says Mode. "I'll never forget when someone told me, on the phone, to go fuck myself. That was a profound moment for me. I thought, 'Really, how important is this reservation to you?' "

JENNIFER SENIOR



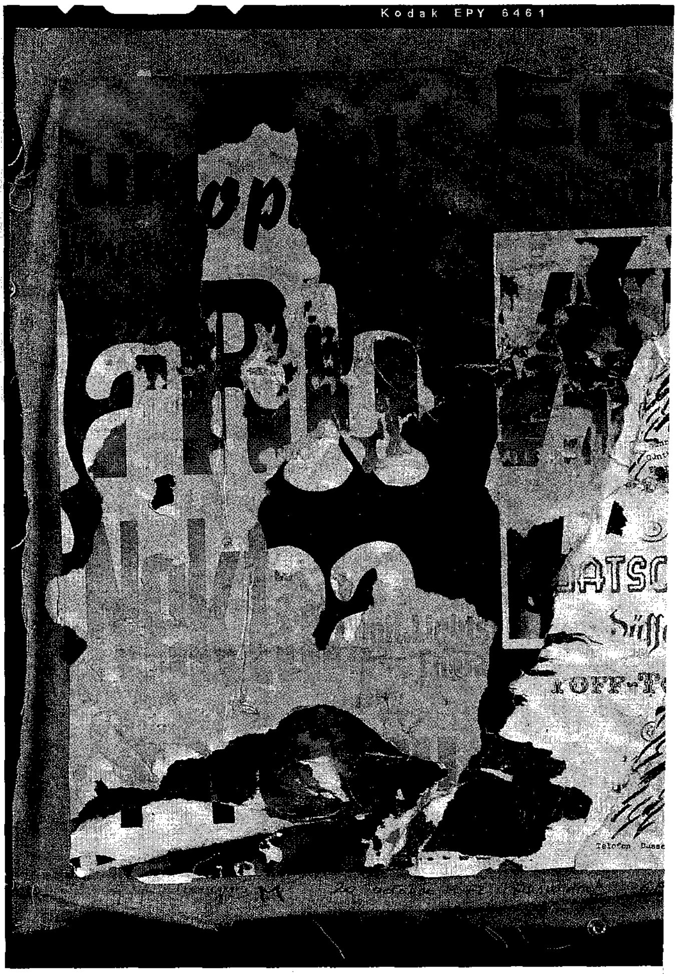
hotograph by Carol Rosegg.

art

Jacques Villeglé...Barbara Broughel

Retrospective Tear Master

Since 1949, French décollagist Jacques Villeglé has made an art of salvaging posters from the streets of Paris, particularly those that already incorporate "the spontaneous, iconoclastic gestures of passersby"—i.e., rips, gouges, smears, inscriptions, and over-pastings. Cropped in his studio, they're the ultimate performance-slash-abstraction-slash-readymade. At Ubu Gallery, 16 East 78th Street; through October 23.



Photograph courtesy of the Ubu Galle

Galleries

Solos

Madison Avenue and Vicinity

Judith Belzer—Recent paintings in which leaves, branches, and vines appear to emerge from and recede into delicate veils of color; 9/24–10/16. Berry-Hill, 11 E. 70th St. (212-744-2300).

Cathy de Monchaux—A two-gallery presentation of site-specific works by the British artist; through 10/21. Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400), and Kelly, 43 Mercer St. (212-343-2405).

Giulio Romano—The first American solo exhibition of works by the sixteenth-century Italian artist, including prints and 45 original drawings; through 12/27. Leubsdorf, Hunter College West Building, S.W. corner of 68th St. and Lexington Ave. (212-772-4991).

Jacques Villeglé—A survey of the French artist's décollages, sections of torn posters salvaged from the street that incorporate the gestures of passersby; through 10/23. Ubu, 16 E. 78th St. (212-794-4444).

Steve Wheeler—A survey of the American modernist's paintings, watercolors, and temperas from the forties and fifties; through 10/23. York, 21 E. 65th St. (212-772-9155).

57th Street Area

Philippe Favier—Recent automatic drawings with recurring symbols; 9/22–10/23. Helman, 20 W. 57th St. (212-245-2888).

Gilbert & George—Photoworks made by the British team between 1971 and 1980; through 10/16. Cohan, 41 W. 57th St. (212-755-7171).

Holly Lane—Paintings that juxtapose images of the ancient past with such contemporary icons as dollar bills, a croissant, or a fire extinguisher, set in elaborately carved frames; through 10/16. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Catherine Lee—Monumental bronze sculptures in eight different geometric shapes; through 10/16. Lelong, 20 W. 57th St. (212-315-0470).

Bruce McCall—More than 40 of the illustrator's satiric gouaches, many of them previously reproduced in *The New Yorker, Vanity Fair,* and other publications; through 10/16. Goodman, 41 E. 57th St. (212-593-3737).

Tom Sachs—New sculptures that elevate everyday household objects into shrines; through 10/23. Boone, 745 Fifth Ave. (212-752-2929).

Jack Youngerman—Abstract paintings and works on paper made by the artist when he was living in Paris; through 10/30. Washburn, 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

Monica Bonvicini—A construction of Sheetrock that incorporates text and drawings and explores the historical and political implications of the built environment; through 10/20. Kern, 558 Broadway (212-965-1706).

Barbara Broughel—*Opium Works,* an installation of objects and drawings that chronicles the history of the opium trade and investigates the Western obsession with and fear of "the Orient"; through 10/16. Taylor/TZ' Art, 470 Broome St. (212-966-9059).

Paul Chojnowski—Drawings on wood and heavy watercolor paper made with a blowtorch; through 10/16. Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Cathy de Monchaux—A two-gallery presentation of site-specific works by the British artist; through 10/21. At Kelly, 43 Mercer St. (212-343-2405), and Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

Leandro Erlich—Sculptures based on the ideas of "rooms" and "views"; through 10/16. Kent, 67 Prince St. (212-966-7820).

Shirazeh Houshiary—Paintings by a London-based artist that are built up of delicate webs of pigment or graphite on a black or white field and reflect her dedication to and interest in Sufism; through 10/30. Lehmann Maupin, 39 Greene St. (212-965-0753).

Li Lin Lee—Paintings of cartoonlike characters that suggest the cyclical aspect of life; through 10/16. Donahue/Sosinski, 560 Broadway (212-226-1111).

Olivier Mosset—Five new paintings executed on sit and a selection of earlier works by this Swiss artis known for reducing painting to its simplest ele ments; through 10/23. Brownstone, 39 Wooste St. (212-334-3455).

Alison Saar—New carved-wood sculptures of femal figures that draw on African and Haitian folklor contemporary African-American culture, religior and classical mythology; through 10/30. Kind, 13 Greene St. (212-925-1200).

Alyson Shotz—Works that transform humbly prc duced handmade objects, such as a Dixie cup, ir to thriving universes or "worlds within worlds through the use of video, computer-generated ir ages, and photography; through 10/23. Inglet 100 Wooster St. (212-343-0573).

Pamela Wye—New paintings and works on pap whose themes include gender, sexuality, relatior ships, and maternity; through 10/23. Ross, 56 Broadway (212-343-2161).

Chelsea

Vicky Arndt—Biomorphic wall sculptures create from found objects, and drawings; throug 10/23. Grimm, 505 W. 28th St. (212-564-7662

Céleste Boursier-Mougenot/Michael Hurson—An installation and video projections/Recent works on paper based on fragments of day-to-day conversations overheard and recorded by the artist. Through 10/16. Cooper, 534 W. 21st St. (212-255-1105).

Gary Hill—New work; through 10/20. Gladstone, 515 W. 24th St. (212-206-9300).

Sol LeWitt—New wall drawings; through 11/16. Cooper, 521 W. 21st St. (212-255-1105).

Giles Lyon—Colorful, large-scale paintings whose biomorphic structures suggest an out-of-control, scientifically obsessed culture; through 10/16. Feigen Contemporary, 535 W. 20th St. (212-741-3318).

Yasumasa Morimura—Photographic self-portraits in which the artist inserts his own image into masterpieces by Rembrandt, Manet, Man Ray, and others; through 10/16. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Dan Peterman—An installation that uses natural and synthesized materials to throw systems of manufacture—and its assumptions of exchange, labor, and production—into relief; through 10/16. Rosen, 525 W. 24th St. (212-627-6000).

Aldo Rossi/Erik Gunnar Asplund—Architectural drawings from the estates of both architects; through 10/16. Protetch, 511 W. 22nd St. (212-633-6999).

Collier Schorr—Photographs and a film capturing young men in various activities; through 10/20. 303, 525 W. 22nd St. (212-255-1121).

Andreas Slominski—Quirky "animal-trap" sculptures that bring to mind the obsessed backwoods trapper, the kitschy garden ornament, or the pest-control business; through 10/16. Metro Pictures, 519 W. 24th St. (212-206-7100).

Joseph Stashkevetch—Works on paper in watercolor or conté crayon that originate from photographs taken by the artist of empty motel rooms; through 10/16. Morris, 465 W. 23rd St. (212-727-2752).

Su-en Wong/Isidro Blasco—Paintings that feature a lone figure isolated in a minimal field of pastel color/An installation of an imagined room created from wood scraps, found materials, and light. Through 10/16. Stux, 529 W. 20th St. (212-362-1600).

Other

David Sandlin—Paintings, drawings, and prints that explore the puritanical underpinnings of American life; through 10/23. Mansion, 54 St. Marks Place (212-505-7055).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (212-249-8950). "Talavera Poblana: Four Centuries of a Mexican Ceramic Tradition," an exhibition of historic earthenware and 23 contemporary works; through 12/12.

Hirschl & Adler—21 E. 70th St. (212-535-8810). "Impossible Landscapes of the Mind," Surrealist oils, sculptures, and works on paper by Howard, Masson, Picasso, Seliger, Sage, Tchelitchew, others; through 10/16.

57th Street Area

PaineWebber—Fifty-two works from the collections of the Brooklyn Museum of Art, including works by Bacon, Krasner, Rodin, others; 9/23–12/23. 1285 Sixth Ave. (212-713-2000).

SoHo and TriBeCa

ollins—83 Grand St. (212-226-1861). "Mod!," chopstick spirals by De Luca, daisies by Burke, sixties-car photographs by Horenbein, wire flowers by Muniz, shag stairs by Vega, and other brightly colored works; through 10/16.

xit Art—548 Broadway (212-966-7745). Large-scale drawings by Bovasso, Kaplowitz, Ozeri, Pensato, Rosen, Zeller, others; through 10/30.

ratt Manhattan—295 Lafayette St. (718-636-3517). "Women and Geometric Abstraction," paintings, textiles, body art, and other works by Aschiem, Fendrich, Heilman, Korman, Thomas, Wagner, others; through 10/27.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). Works by McConnell, Feinstein, and Salas, through 10/10; works by Robinson, Baum, Dallas-Swann, Horn, and Sheridan, through 10/17.

Trans Hudson—416 W. 13th St. (212-242-3232). "Whichkraft?," works exploring alchemy, magic, and millennial superstitions by Boody, Crocket, Jenkins, Preheim, Thorner, others; through 10/23.

Photography

David Armstrong—Recent color photographs taken in the United States and Europe, and black-and-white portraits of the artist's friends; 9/23–11/6. Marks, 523 W. 24th St. (212-243-0200).

Jennifer Bolande—Recent works, many of which are inspired by surveillance; through 10/16. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Katharina Bosse—Color photographs of found sex-club and bordello interiors decorated to resemble other spaces; through 10/16. Urbach, 526 W. 26th St. (212-627-0974).

Hugo Cifuentes—Intimate photographs of everyday life in Ecuador; through 11/6. Throckmorton, 153 E. 61st St. (212-223-1059).

Danziger—851 Madison Ave. (212-734-5300). Works by Brandt, Brassai, Drtikol, Frank, Vishniac; through 10/17.

Jim Dine—Recent high-resolution digital prints on canvas; 9/24–10/23. PaceWildenstein, 142 Greene St. (212-431-9224).

Janieta Eyre—Black-and-white self-portraits that depict the artist in surreal Gothic postures and scenarios; through 10/26. Cristinerose, 529 W. 20th St. (212-206-0297).

Adam Fuss—New photograms and daguerreotypes; through 10/16. Cheim & Reid, 521 W. 23rd St. (212-242-7727).

Samuel Gottscho—Fifty-eight vintage prints of New York skylines from the rare book *Night and Day,* published in 1933; through 10/23. Klotz, 22 E. 72nd St. (212-327-2211).

Greenberg—120 Wooster St. (212-334-0010). Archival New York Times photographs of Times Square culled from the new publication, *A Century in Times Square;* through 10/16.

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (212-768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 prints spanning 50 years of the British photographer's career, including his documentation of British class structure in the thirties, atmospheric landscapes, surrealistic studies of nudes, and portraits of Francis Bacon, Henry Moore, E. M. Forster, and other important artists and writers of his day; through 10/31.

Reagan Louie/Daido Moriyama—Color images of Hong Kong, Taiwan, Vietnam, and Korea by the Asian-American photographer/Twenty-five vintage prints by the Japanese modernist; through 10/30. Miller, 20 W. 57th St. (212-397-3930).

Irving Penn—New or unseen platinum, silver, and color prints; through 9/25 at PaceWildenstein, 32 E. 57th St. (212-431-3292), and a series of gelatin silver prints of Marcel Duchamp, through 10/23, at Pace/MacGill, 32 E. 57th St. (212-759-7999).

John Riddy—Black-and-white photographs of Rome; through 10/23. Markey, 55 Vandam St. (212-627-4446).

David Seidner—Color and black-and-white photographs by the late photographer, who died of AIDS-related complications earlier this year; through 11/6. Staley-Wise, 560 Broadway (212-966-6223).

Sonnabend—420 W. Broadway (212-966-6160). Recent works by Lawrence Beck, Elger Esser, and Hiroshi Sugimoto; through 10/30.

Jack Spencer—Photographs of the South by the Mississippi-born photographer; through 10/23. Benrubi, 52 E. 76th St. (212-517-3766).

Tina West—Photographs of found-object environments lit by a single slide-projector lamp; through 10/30. Rice, 325 W. 11th St. (212-366-6660).

Museums

American Craft Museum—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (212-956-3535); Tues.–Wed., Fri.–Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/1. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Brooklyn Museum of Art—"The Matthew Scott Sloan Collection of American Furniture"; through 9/30. . . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbitts; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5 (Thurs. to 8), Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Impressionists in Winter" is $9.50 adults, $7.50 students and seniors and includes general admission).

China Institute—"The Resonance of the Qin in East Asian Art." Works from China and Japan from the first to the nineteenth centuries that celebrate the qin, an ancient Chinese musical instrument known for its power to harmonize the soul, including paintings, drawings, wood-block prints, and sculpture; through 12/12. 125 E. 65th St. (212-744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—The museum will be closed through 10/11 for the installation of "The Work of Charles and Ray Eames: A Legacy of Invention," opening on 10/12. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $5, $3 seniors and students.

Dia—"Thomas Schütte: Part III: *In Medias Res*"; through 2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Talent

Founding Dealers

No chopping-down-the-cherry-tree nonsense for this artist. "I'm interested in the idea that our collective American history doesn't have to be perfect—that it's okay not to be all good," says Barbara Broughel, who spends months, even years, researching some of our history's most unflattering and little-known episodes, then creates or commissions sculptures and objects designed to capture their essence. Take, for example, *Opium Works*, inspired by the American opium trade to China and one of two Broughel series currently on view at Taylor/TZ' Art (470 Broome Street; through October 16). Instead of offering a predictable parable on drug abuse, *Opium Works'* objects—among them a poppy-patterned tea set, an overscale bamboo opium pipe, a carved sea-chest, a Chinese parasol, and an hourglass—conjure the lavish lifestyle of America's earliest drug dealers. "So much of America's wealth was built on the early opium trade, and I wanted to give a sense of that period," says Broughel. Americans, she says, typically find the work cryptic, while her Chinese friends who've seen the piece—themselves descendants of the dark side of the opium-trade legacy—grasp its meaning immediately. When Broughel was working on the piece at Harvard-Radcliffe's Bunting Institute, some of her financial support came from a descendant of an opium trader. "She's a strong, self-confident person," muses Broughel of that patron. "Some people think it's anti-American of me to dredge up such unpleasantries. I just think the truth is more interesting."

EDITH NEWHALL

Drawing Center—"Selections Fall '99." Works on paper by five emerging artists; through 10/14. . . . "Darkness Like a Dream: Nineteenth-Century Sandpaper Drawings From the Collections of Randall and Tanya Holton, and Matt Mullican and Valerie Smith." Examples of nineteenth-century sandpapers, works that were drawn or painted on a support covered with marble dust and were often based on popular prints of the day; through 10/14. 35 Wooster St. (212-219-2166), Tues.– Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"Constable's Salisbury Cathedral: Two Versions Reunited." An exhibition pairing two paintings by John Constable (1776–1837); through 12/31. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art." More than 90 works on paper by the expatriate American artist (1856–1925) from the Corcoran's permanent collection, among them very early drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings for two Boston mural projects; through 10/30. New York University, 100 Washington Square East (212-998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank that stands directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; free.

Japan Society—"David Morimaya: Stray Dog." The first retrospective exhibition of the work of the celebrated Japanese photographer Daido Morimaya, including some 130 vintage prints from the sixties through the nineties, concurrent with an exhibition of prints from Morimaya's 1972 "Hunter" series at the Metropolitan Museum); 9/23–1/2/00. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv*, a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Daido Morimaya: *Hunter.*" Forty photographs by the Japanese photographer that were shot from the shadows and from the windows of a moving car and published as *Hunter* (1972), a book dedicated to Jack Kerouac; through 1/2/00. . . . "Egyptian Art in the Age of Pyramids." The first major museum presentation of the art of the Old Kingdom (ca. 2650–2150 B.C.), featuring approximately 230 masterpieces from the golden era of ancient Eygptian culture; through 1/9/00. . . . "Northern Drawings of the Seventeenth and Eighteenth Centuries in the Robert Lehman Collection"; 9/28–1/9/00. . . . "Costume and Character in the Age of Ingres." Examples of clothing designed during the French painter's six-decade career, selected from the collection of the museum's Costume Institute; through 11/21. . . . "Klee Paintings." Paintings from the museum's Berggruen Klee Collection; through 1/9/00. . . . "Farouk Hosny/Adam Henein: Contemporary Egyptian Artists and Heirs to an Ancient Tradition"; through 1/23/00. . . . "The Artist as Collector: Masterpieces From the C.C. Wang Collection." Old-master Chinese paintings given to the muse um by the Wang family over the past twent years; through 1/9/00. . . . Hans Hofmann at th Metropolitan Museum of Art." Paintings by th abstract artist and influential teacher from th museum's collection, including nine paintings "The Renate Series"; through 10/17. . . "Guardians of the Longhouse: Art in Borneo The first American exhibition devoted exclusiv ly to the Kenyah-Kayan art of central Borne through 1/16/00. 1000 Fifth Ave., at 82nd S (212-879-5500); Tues.–Thurs. and Su

Photograph by Robert Wrigl

9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Museum for African Art—"Liberated Voices: Contemporary Art From South Africa." Paintings, sculptures, installations, photographs, and videos made since the end of Apartheid in 1994; through 1/2/00. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the past 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Americanos: Latino Life in the United States." An exhibition of photographs of Latinos by 30 prizewinning photographers from around the country; 9/25–1/2/00. . . . "Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

lational Academy of Design and School of Fine Arts—"Prague Architecture Through the Centuries." An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; through 1/2/00. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

ew Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8 (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

ew-York Historical Society—"$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9/00. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. . . . "Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"In Company: Robert Creeley's" Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg,and others; through 1/15/2000. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"The Promise of Photography: Selected Works From the DG Bank Collection." Photographs by Adams, Calle, Demand, Eggleston, and others, from the DG Bank collection in Frankfurt; through 10/24. . . . "The Artist Out of Work: Art & Language 1972–1981." Works produced during the seventies by the legendary conceptual-art collaborative; through 10/24. . . . "When I Paint I Call Myself Konrad Lueg." Paintings that appropriate motifs from popular culture that were executed between 1963 and 1968 by Lueg (1939–1996), who was also known as the Düsseldorf-based gallerist Konrad Fischer; through 10/24. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Great Experiment: George Washington and the American Republic." A selection of Washinton's books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California, the Morgan Library, and the Gilder Lehrman Collection; through 1/9/00. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1998–1999," with installations by Manuel Acevedo, Xenobia Bailey, and Elia Alba; through10/3. . . . "Selections From the Permanent Collection"; through 10/3. 144 W. 125th St. (212-864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; 9/26–2/13/00. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (212-878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's East—219 E. 67th St. (212-606-0430). 9/22: "European Decorative Arts." 9/23: "Jewelry." 9/28: "Americana."

Doyle—175 E. 87th St. (212-427-2730). 9/22 at 10: "Important Estate Jewelry." On view from 9/18.

Phillips—406 E. 79th St. (212-570-4830). 9/2 at 9:30: "Fine and Rare Wines."

Sotheby's—1334 York Ave. (212-606-7000). 9/23–9/29: "Baseball Memorabilia from the Collection of Barry Halper." On view from 9/17. 9/30 at 6:30: "Cocktail Sale." On view from 9/25.

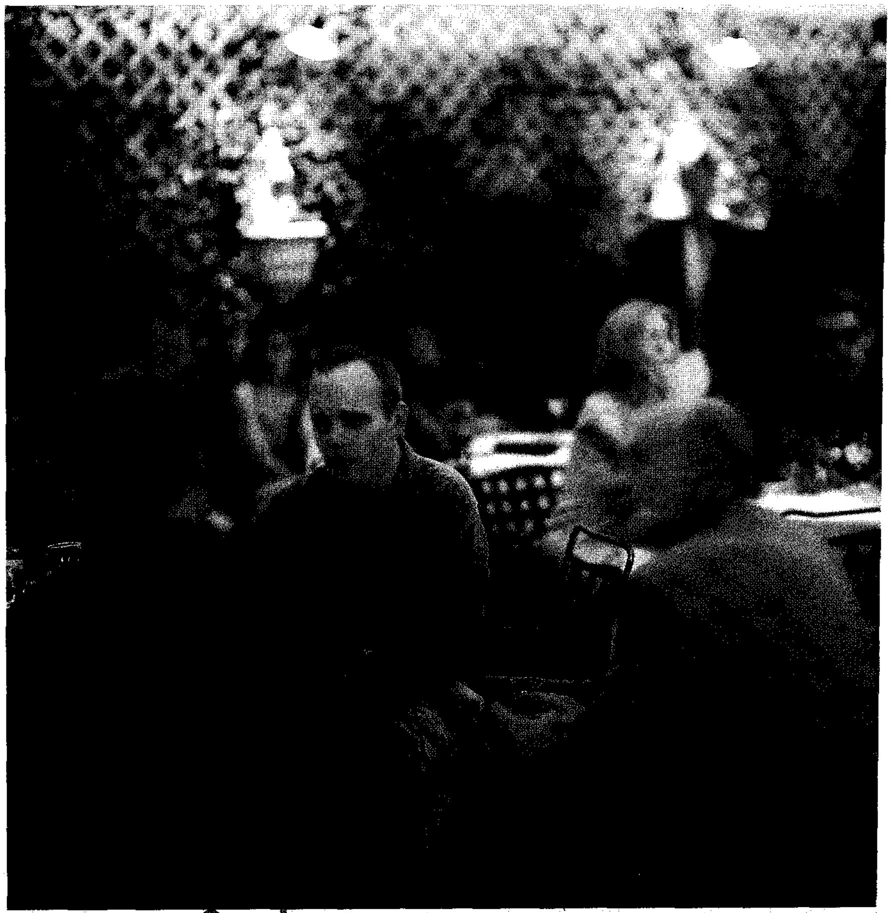
Swann Galleries—104 E. 25th St. (212-254-4710). 9/23 at 10:30: "Art and Architecture Books." On view from 9/20.

Photography **Though he's lately traded black and white for color, David Armstrong is still romanticizing the everyday in his new photographs of American and European gardens, parks, and interior scenes. At Matthew Marks Gallery, 523 West 24th Street; September 24 through November 6.**

otograph courtesy of the Matthew Marks Gallery.

restaurants

Up Your Alley...Busy Bees...All Italia



Opening

Where's Mama?

In Italian, *La Nonna* means *grandmother,* a relative you won't find in chef-owner Massimo Felici's newest kitchen. What you will find, besides the "grandmotherly" style of Tuscan country cooking, is a wood-burning oven, which allows the tireless chef (formerly of da Vittorio) to devote himself to cooking game like rabbit, venison, and squab, plus roasted vegetables and fish of the day. As befits any Tuscan kitchen, he'll also serve fettunta, crostini, zuppa di farro, and pasta—and as long as the weather holds, he'll serve them in the peaceful backyard garden. (133 West 13th Street; 212-741-3663.)

Photograph by Joe Scafu

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E) AE, MC, TM, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (212-513-0610). (M) AE, DC, DS, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

Shanghai Tang in SoHo—After opening to critical and popular acclaim in Flushing, this Shanghai-Japanese hybrid is braving the fickle SoHo dining public. When you tire of yellow eel, blue crab, or the renowned soup dumplings, there's always the sushi bar. *77 W. Houston St. (212-614-9550). (I–M) AE, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at $14.95. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Belgo Nieuw-York—The current craze for all thin Belgian—beer, mussels, waffles, and especial fries—continues with this ultramodern restaurar the first American branch of a chain that origina ed in London. Choose from among 101 Belgi brews, or sample them in dishes like confit of du leg on mashed celeriac with cherry-beer sauc *415 Lafayette St. (212-253-2828). (M) AE, D MC, V.*

Osso Buco—Popular Italian restaurant on a muc traveled Village corridor serving family-style pc tions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (212-475-8592). (M–E) AE, DC, MC, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (212-633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—How do you make a huge space atmospheric? You decorate it with mission-style furniture and iron sconces, as the management has done here, and light what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Meli Melo—A forerunner on the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$28.50 for four courses, all night. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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Contact: Thomas Viola

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Takeout

Going Public

At her new takeout shop, Buitoni & Garretti, the scion of the Buitoni pasta family capitalizes on her high-carb legacy with a rotating assortment of inventive pastas: pumpkin gnocchi with amaretto sauce, porcini and fontina lasagne, and fifteen renditions of ravioli, including one stuffed with veal, rabbit, pork, rice, and Swiss chard. Formerly private caterers to the fickle fashion world, Viola Buitoni (above, left) and her partner, Jolanda Garretti (at right), excel at just-so Italian hors d'oeuvre, rustic meats, and elaborate tarts and parfaits. (1006 Madison Avenue, near 77th Street; 212-452-4646.)

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Thursday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternu squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454) (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bár—or a one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soup change daily. *110 Fifth Ave., at 16th St. (212-727 3251). (I) AE, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (212-691-8136). (M) AE DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became neighborhood hangout virtually the day opened. Try the delicious hangar steak and lam shank, and experiment among the 200-odd wine on the well-chosen list. *358 W. 23rd St. (212-727 2026). (M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed reputation for informality and flavorful Italian fare The garden is a wonderful warm-weather spot fo a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risot

Photograph by Kenneth Che

to with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

The Tomato—If you've worked up an appetite prowling the aisles of Sixth Avenue's superstores, satisfy it with generous portions of diner-style American food. All the bases are covered—meatloaf, macaroni and cheese, chili, potpie—but someone in the kitchen has a vegetarian bent. Tofu meatballs, pressure-cooked vegetarian stew with tempeh, and a tempeh Reuben show a whole new side of comfort food. Brunch, bar menu, and a decent wine list too. *676 Sixth Ave., at 21st St. (212-645-6525). (M) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite

Opening

Mussel Men

Belgian food has never been more popular since New Yorkers have come to accept the fact that no one, not even *les Français,* make better French fries. The cuisine's secondary culinary contributions, namely sticky-sweet waffles, lambic beers, and wine-steeped mussels, have made inroads everywhere from the Custard Beach ice-cream parlor to the West Village's perpetually packed Waterloo. But the biggest influence has come from the unlikeliest source: a little Flatiron café that started out selling waffles and hot chocolate and has expanded into a chainlet of cramped, casual restaurants, with a spiffier fourth branch, complete with a sidewalk café and a kids "mini-me" menu, opening this week in TriBeCa (134 West Broadway; 212-791-1360). Petite Abeille, or "Little Bee," the name of a Belgian children's book, has done for Belgian food what the hipster Le Gamin cafés have done for French and the Pepe Rosso–Pepe Verde sandwich-and-pasta consortium has done for Italian—made it cheap, made it good, and made it a weekly habit for bargain-hunting New Yorkers, with dinner entrées hovering around $12. When brothers Yves and David Jadot opened their first Petite Abeille three years ago, the homey, slapdash décor, accessorized with posters and paraphernalia celebrating the comic-strip character and national mascot Tin Tin, was less calculating than cost-conscious. "We didn't have money for something big," says Yves, who'd worked for Buddha Bar's Frederick Lesort before going into business with David and, later, their brother Christophe. Rather than investing their limited funds in such niceties as tablecloths and leg room, the siblings focused on fresh ingredients for their hearty, flavorful renditions of beef stew, fennel sausages, crispy fries, and steaming kettles of mussels. "It's difficult not to eat well in Belgium," says Yves. "I'd describe it as the quality of French and the quantity of German." If that sounds like a marketing campaign, there's good reason: The Jadots plan to branch out to NoLIta and the Upper East Side next year and are speculating about San Francisco and London. If need be, they can recruit their fourth brother, who's retiring from a semi-professional soccer career. His role in the family business? "It would be the *critique,*" says Yves. "He likes to eat."

Robin Raisfeld

Jadot Bros.: David, Christophe, and Yves.

hotograph by Magdalena Caris.

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restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Il Postino—This elegant midtown Italian restaurant offers an interesting variety of daily specials, focusing on imported and domestic seafood. (Under the same ownership as the much-lauded Scalinatella.) Jacket required. *337 E. 49th St. (212-688-0033). (M–E) AE, DC, DS, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (212-583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (212-758-6633). (M–E) AE, DC, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by the family who founded it in 1906. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (212-246-9171). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

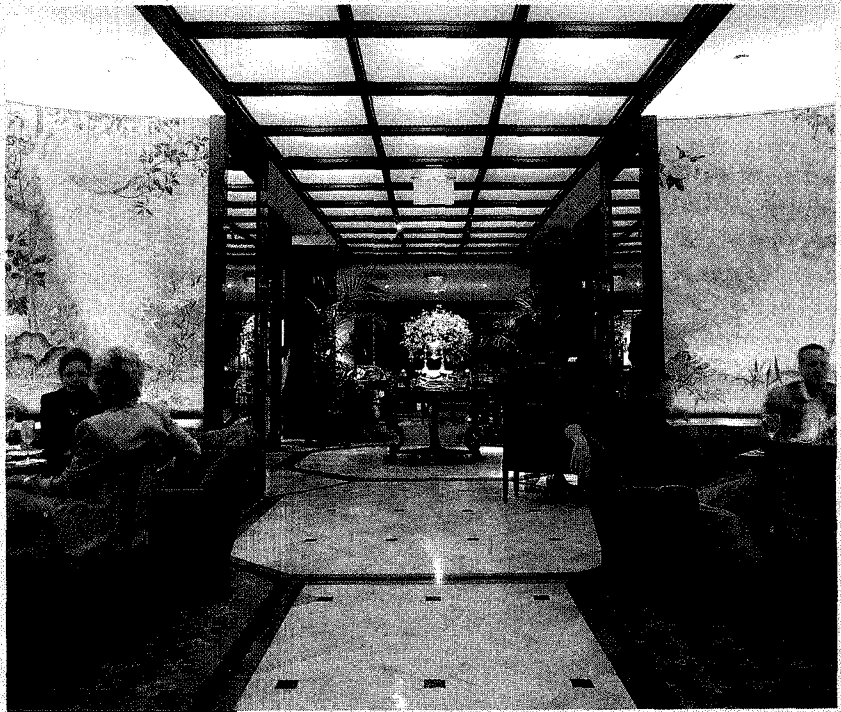
Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (212-262-4288). (I–M) AE, DS, TM.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Mangia e Bevi—Dancing on the tables is an essential part of the dining experience at this lively Clinton spot. This is the place not for quiet conversations but for moderately priced Italian pasta, pizza, meat, and fish. *800 Ninth Ave., at 53rd St. (212-*



ASK GAEL

We're married to two other people and mustn't be seen.

You could bring Jimmy Hoffa to dinner at Peacock Alley and no one would notice. Even putting a star chef, Ducasse disciple Laurent Gras, at the stove doesn't seem to be tempting locals to this luxuriously retro bunker in the gut of the Waldorf Astoria. Good news: The harpist is gone. Still, I'm not sure introducing a clever new way of ordering that the captain can't quite explain is the solution. *But if you're nursing a whim to eat nothing but porcini three ways or make a dinner of appetizers or fuel on five smallish carnivorelich entrées (three courses for $54, four for $67, five for $78, six for $89), give it a try.* When everything clicks, Gras triumphs, as in sweet-corn broth with chunks of muscovy duck or the lush lobster soup that perfumes the air. A classic Dover sole in yolk-fortified cream and his purslane-porcini-parmesan salad are impressive, too. A haunting lemon tart, something called "tout chocolate," and the brilliant lemon-balm broth end the meal on a high. I say, give the guys a street entrance. Meanwhile, if you're on the lam from the FBI or having a secret tryst, it's a go. (301 Park Avenue, near 49th Street; 212-872-4895.)

Photograph by Warren Salow

956-3976). (I–M) AE, DC, DS, MC, V.

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (212-582-7500). (M) AE, DC, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (212-575-0808). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, TM, V.*

ennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at $14.95. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

rmani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

afé Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (212-484-5120). (E) AE, DC, DS, MC, V.*

ifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (212-223-9430). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to rest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (212-517-2233). (M–E) AE, DC, MC, TM, V.*

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Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Zucchero e Pomodori—What used to be two separate Italian restaurants have merged into one larger room serving fresh pastas, risotti, and seafood. Sidewalk dining available. *1431 Second Ave., nr. 74th St. (212-585-2100). (I–M) AE, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. *106 W. 73rd St. (212-501-7014). (I–M) AE.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—The management of TriBeCa's Salaam Bombay has brought regional Indian cuisine to Columbus Circle, an area that could use a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensationa antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230 0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak fo four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, a Bedford Ave. (718-387-7400). (E) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as the queue up for a table at this Greek fish tavern Don't wait for a menu; it won't come. Instead eyeball the counter as you enter. If the offering look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried pinky-size bait fish over the squid. *24–01 31st St. at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to thi charming bistro and garden that serves inventive bold Mediterranean fare with an emphasis o handpicked fresh seafood. *1233 Bay St., Roseban (718-720-2005). (M) AE, DC, DS, MC, V.*

Opening

Florentine Dream Team

Enzo Pezone and Patrizio Siddu first met at Florence's renowned Cibreo—managing and cooking, respectively—and have fulfilled their own Tuscan-trattoria fantasies with Pepolino, the refreshingly modest Italian restaurant they've built just below Canal Street. "People come to TriBeCa to eat," says Pezone, who's happy to oblige with moderately priced pastas, soups, antipasto, stews, and roasts. (281 West Broadway; 212-966-9983.)

Photograph Liz Stege

in concert

The New York Pops in Central Park

Previews

Happy Hour

Since Arthur Mitchell began teaching dance classes in a converted garage in Harlem 30 years ago, he has had the good fortune to dine on Nelson Mandela's tab, bask in the attention of Peter Jennings for more than a sound bite, shake the hand of William Jefferson Clinton, and perform with his company all over the world. But Mitchell, a janitor's son who might have been a social worker had he not founded Dance Theatre of Harlem, has always excelled. In 1955, he was the first African-American to crash Lincoln Kirstein's New York City Ballet. "Mr. Kirstein told me at the time, 'You are a Negro. For you to get in the corps de ballet, you have to be like a principal dancer.' I said fine," recalls Mitchell. He might have stayed with City Ballet and made a career there, but the assassination of Martin Luther King Jr. propelled him in another direction. "I felt I should do something to help the young people in the community where I was born by using the art form that I have, which is dance." Mitchell's vision is proof that not all modernism in dance is apolitical. Inspiration for his latest piece, *South African Suite* (pictured, right), struck at a dinner party hosted by Mandela, and the dance is a tribute to that nation's indomitable spirit. "The last section is the *shebeen* [nightclub]. The workers in the mines had one day off, and they would all get together and dance," Mitchell explains. The stage is filled with dancers undulating in vinelike patterns to the pulse of rhythmic slapping and stomping. "Everyone is just having a party and dancing. It's not an ending thing, like it's gonna stop at sunrise. It's gonna go on!"

ERIKA KINETZ

Classical Music

Tuesday, September 21

lichstein-Lardeo-Robinson Trio—Works by Tower, Haydn, Moszkowski, and Dvořák, with guests Joan Tower, Leila Josefowicz, and Michael Tree. *92nd Street Y, 1395 Lexington Ave. (212-996-1100), at 8; $30.*

Wednesday, September 22

lichstein-Lardeo-Robinson Trio—See 9/21.

e New York Pops—Celebrates 100 years of Hoagy Carmichael, with maestro Skitch Henderson and guests Michael Feinstein, Lillias White, and others. *Rumsey Playfield, Central Park at 72nd St. (212-765-7677), at 7:30; free.*

bey Simon—A piano all-Chopin program. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800), at 8; $15–$50.*

Thursday, September 23

rgemusic—Haydn, Kertsman, and Brahms by the Whitman String Quartet. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083), at 7:30; $23.*

w York Philharmonic—Dvořák's Cello Concerto and Tchaikovsky's Symphony No. 5, with Mstislav Rostropovich. *Avery Fisher Hall, Lincoln Center (212-721-6500), at 8; $35–$110.*

Friday, September 24

New York Philharmonic—Works by Stravinsky and Tchaikovsky with pianist Michel Beroff. *Avery Fisher Hall, Lincoln Center (212-721-6500), at 2; $16–$77.*

Saturday, September 25

Orpheus—Works by Gluck, R. Strauss, and Beethoven. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800), at 8; $18–$75.*

Sunday, September 26

Amir Tebenikin, Piano—Works by J. S. Bach, Brahms, Debussy, and Prokofiev. *Weill Recital Hall, 154 W. 57th St. (212-247-7800), at 8:30; $15.*

Bargemusic—See 9/23; WNYC live broadcast at 2.

Monday, September 27

Philip Glass & Foday Musa Suso—Perform their hybrid score for Jean Genet's *The Screens. The Temple of Dendur at the Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (212-570-3949), at 7; $30.*

Opera

Metropolitan Opera—Opens its season with Argentine heartthrob José Cura making his Met debut in *Cavalleria Rusticana* and Plácido Domingo returns as the murderous Canio in *Pagliacci* on 9/27 at 6:30. *Metropolitan Opera House, Lincoln Center (212-362-6000); $250–$850.*

New York City Opera—Mozart's *The Magic Flute*, 9/22 at 7:30 and 9/25 at 1:30, Rossini's *Il Viaggio a Reims*, 9/23 at 7:30 and 9/25 at 8, and Puccini's *Madama Butterfly*, 9/24 at 8; Handel's *Ariodante* opens 9/26 at 1:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$90.*

Dance

Dance Theatre of Harlem—Celebrates its thirtieth anniversary with dances by Dwight Rhoden, Robert Garland, Arthur Mitchell, and George Balanchine, including *South African Suite* and *Firebird* on 9/21, 9/22, 9/25 at 8 and 9/26 at 7:30; *Adrian, The Prodigal Son* and *Dougla* on 9/23 at 8 and 9/26 at 3; *Bugaku, Dialogues,* and *Dougla* on 9/24 at 8 and 9/25 at 2. Through 10/3. *City Center, 131 W. 55th St. (212-581-1212); $35–$60.*

David Parker and the Bang Group—Play with passionate stomps and fifties pop in *Beatification*. 9/21 and 9/22 at 8. Through 10/10. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Sarah East Johnson and Lava—Fresh from circus school, Johnson and her brawny female friends perform *Lava Love,* a cabaret-style program of derring-do inspired by geologic forces. It's part circus, part gymnastics, part dance, and all woman. 9/23 and 9/24 at 8, 9/25 at 3 and 8, and 9/26 at 3. Through 10/2. *Flea Theater, 41 White St. (212-226-0051); $25.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

otograph by Joan Vitale Strong.

nightlife

Matador's "Nice Weekend"...Harris & Ronstadt...Lohan

Performance

Arizona Dreaming

Emmylou Harris (pictured, right) began her career singing duets, and she's as accomplished a harmony singer as she is a solo voice. For her latest collaboration, she hunkered down in an Arizona studio with longtime friend Linda Rondstadt (the two worked together with Dolly Parton on 'Trio' and 'Trio II') to record 'Western Wall: The Tucson Sessions,' an album of covers of songs by Bruce Springsteen and Jackson Browne, among others. Harris has had a larger pop-culture presence lately, thanks to a Gram Parsons tribute album and a spot on Luscious Jackson's album, but the two should provide plenty of compelling interplay when they play the Beacon Theater on September 26. (See "Concerts.")

Concerts

"A Brazilian Affair: The Music of Antonio Carlos Jobim"—With Joao Bosco; James Ingram; Michael Brecker; Cesar Camargo Mariano; Romero Lubambo; others. 9/24 at 8. *Carnegie Hall, 154 W. 57th St. (212-247-7800). $25–$60.*

"Folk Parks '99"—9/25 from 11 to 7. Featuring Yuir Yunakov; the Kotchegna Dance Company; Coco Merenson; the CASYM steel band; Sons of Thunder. *Lincoln Center's Damrosch Park, 64th St. & Broadway (212-571-1555). Free.*

Linda Ronstadt & Emmylou Harris—9/26 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $55, $35.*

Loudon Wainwright III—with Jessie Winchester. 9/25 at 8. *Danny Kaye Playhouse, Hunter College. 695 Park Ave. (212-772-4448). $25–$35.*

The Sisters of Mercy—9/24 at 7:30. *Roseland, 239 W. 52nd St. (212-307-7171). $29.50.*

Small Stages

Arlene Grocery—9/21: Masterdon; Organum. 9/22: Kaz Silver; Kelebek. 9/23: Lowdown Payment; Ricanstruction. 9/24: Betty; Perforated Head; Dopes. 9/25: Broke; Hot Water. 9/26: Friction. 9/27: Mirror People; Mark Geary. *95 Stanton St. (212-358-1633). $.*

The Baggot Inn—9/21: Haviv; David Kolker's Blues Thang. 9/22: Sean Griffith; Costellos; Lis Sanders; JJ Appleton. 9/23: John Michael Hersey; Kole; Sharon Discorgano; Anandi. 9/24: Solid Jackson; Pull; Hot 'n' Hazy; Savane. 9/25: Surrey Lane; Wisemaster Joshu; Page 3. 9/27: Ron Morris; Paul Clements. *82 W. Third St. (212-477-0622).*

Bottom Line—9/21: Kinky Friedman. 9/23: Sharon Shannon. 9/27: Eliades Ochoa y El Cuarteto Patria. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—9/23–9/24: Sinead Lohan. 9/26: Freakwater. 9/27: Bis. *6 Delancey St. (212-533-2111).*

CBGB & OMFUG—9/21: Junkman; Sonic Cyclone. 9/22: Walls; Sarah Gillespie. 9/24: Ceisis. *315 Bowery (212-982-4052). $.*

Chicago B.L.U.E.S.—9/22: Hiram Bullock. 9/23: Bobby Radcliff. 9/24: Cornell Dupree. 9/25: Johnnie Johnson. 9/26: Felix Cabrera. 9/27: David Keyes. 9/30: Sam Taylor. *73 Eighth Ave., bet. 13th and 14th Sts. (212-924-9755). $.*

Club El Flamingo—"The Donkey Show," doors at 8:30, shows at 9. *Club El Flamingo, 547 W. 21st St. (212-307-7171). $25.*

Fez—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North— All shows begin at 10 and admission is free. Every Tues. in Sept.: western swing music with Western Caravan. 9/24: Elena Skye & the Demolition String Band. 9/25: The Ex-Husbands. *843 First Ave., bet. 95th & 96th Sts. (212-722-8635).*

Irving Plaza—9/22: Better Than Ezra; Sixpence None The Richer; Jeremy Toback. 9/23–9/25: "A Nic Weekend in New York." 9/23: Cornelius; Arsonist Non Phixion; Red Snapper; Jega. 9/24: Pavemen Cat Power; Chavez; Guitar Wolf; Lynnfield Pioneer Khan. 9/25: Yo La Tengo; Mary Timony; Sole Mogwai; Come; Bardo Pond; Pole. 9/27–9/2 Incognito. *17 Irving Pl. (212-777-6800).*

Joe's Pub—9/24: Queen Esther. 9/26: Patti LuPon 9/27: Faith Prince. 9/30: Sista Factory. *42 Lafayette St. (212-239-6200).*

Knitting Factory—9/22: Jean-Francois Pauvro Macha. 9/23: Metro Stylee; The Agents; Kick the Head. 9/24: Rashied Ali Trio; Tru-Myst Sound System featuring Dr. Israel and Soothsaye 9/25: Richie Havens; Stephan Smith. 9/26: Penn Arcade; Quentin Crisp. 9/27: Don Byron's Exi tential Dred. *74 Leonard St. (212-219-3055). $*

Manitoba's—9/21: Josh Brown. 9/22: Mike Mo 9/24: Simon & the Bar Sinisters. 9/25: Adam Rot 9/27: Beat Rodeo. *99 Ave. B* (212-982-2511).

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start *much* later than promised. $ = cash only.

Photographs: from left, Steve Granitz/Retna; Jim McCarthy/Retr

Maxwell's—9/23: Flatus; The Lawndarts; U.S. Chaos. 9/24: Ben Trovato; Milwaukees. 9/25: Trans Am; Knodel. 9/26: Granian; Seymour; One Big Love. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—9/24: Lamb. *217 E. Houston St. (212-260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 9/23: Chico Freeman; Guataca; Candido. 9/27: Orquesta Ritmo Oriental. *204 Varick St. (212-243-4940).*

Tramps—9/22–9/23: Son Volt. *51 W. 21st St. (212-727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 9/23: The Jazz Butcher. 9/25: Greyboy All-Stars. 9/27: Hieroglyphics. *161 Hudson St. (212-966-5244). $.*

Clubland

Baby Jupiter—9/21: Akim Funk Buddha's Dha Fusion. 9/23: Darediablo. 9/24: Johnny Chan; Soulive. 9/25–9/26: Soulive. 9/26: D.J. Chill Freeze. *170 Orchard St. (780-0287). $.*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum 'n' bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

zzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

.ife—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque mid-week romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. Life also hosts a monthly drum 'n' bass party called "Heat." *158 Bleecker St. (212-420-1999).*

vilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 9/24: Sasha & John Digweed; Jimmy Van M. *530 W. 27th St. (212-268-1600).*

nyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday; Fridays are hosted by deep-house D.J. Danny Tenaglia; Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter"; and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St. (212-343-1379).*

Jazz

rdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover, $10 minimum. Sets at 9 and 11. 9/22–9/23: Mark Whitfield Quartet. 9/24–9/25: Andy Summers Trio. *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 9/21–9/26: Albita. *131 W. 3rd St. (212-475-8592).*

Cornelia Street Cafe—Sets at 9. 9/22: Michael J. Stevens; Joe Fonda; Harvey Sorgen; Paul Smoker. 9/23: George Garzone; Doug Yates; Akiko Iwase; Ed Schuller; Mike Mazor. *29 Cornelia St. (212-989-9319).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 9/21: Donny McCaslin Quartet. 9/22: Rob Garcia. 9/23: Elvis Sinatra. 9/24: Owen Howard Quartet. 9/25: Tom Beckham Quartet. 9/27: Marya Lawrence and Metamorphosis. *349 E. 13th St. (212-533-6212).*

"Eleventh Annual Evening With Friends of Charlie Parker"—Mr. and Mrs. Peter Jennings, Bill Cosby, Arthur Barnes, Charles B. Rangel, Lynn Yeager, and others honor Max Roach and Milt Jackson. Musicians include Max Roach Double Quartet, Stefon Harris, Randy Weston, Billy Taylor, Roy Hargrove Quintet, Al Grey, Bobby Watson, Cyrus Chestnut, Jon Hendricks, Annie Ross, Etta Jones, and others. 9/27: Cocktails and dinner from 6 to 8; music from 8 to midnight. Proceeds benefit Veritas. *Manhattan Center Grand Ballroom, 311 W. 34th St. (212-307-7171). $50–$250.*

Garage Restaurant and Cafe—A comfortable West Village jazz spot located in a former auto garage. 9/21: David Coss. 9/22: Teri Roger. 9/23: Virginia

Performance

Have a Nice Weekend

Indie rock started as the quintessential loner's genre, recorded by alienated musicians in their basements for kindred spirits in far-off bedrooms. But this weekend, one of the labels that helped set the stage for its ascendancy to the mainstream—and influenced more-popular groups like Nirvana and Pearl Jam—is throwing itself a tenth-anniversary jubilee. With its A.D.D.-friendly schedule—seventeen performers play 30-minute sets over the course of three nights—Matador Records' "A Nice Weekend in New York" (Irving Plaza, September 23 through 25) celebrates some of this decade's most important commercially marginal rock bands, including Pavement (pictured), Come, and Yo La Tengo. But the Nice Weekend is more than just a nineties-nostalgia revue: Alongside the American lo-fi stalwarts that defined Matador's first ten years, the festival's lineup features several of the label's recent non-rock signings, including Mancunian breakbeat auteur Jega, New York underground hip-hoppers the Arsonists, and Dutch musical cut-and-paster Solex. And though edgy rock and experimental electronica might not seem to have much in common, label co-owner Gerard Cosloy believes the two can comfortably share a stage as well as a label. "The whole thing of 'How does this act fit on the label, how is it going to make us look later on?' I personally don't give a shit," says Cosloy, who recently moved to England and now works out of Matador's office in London (which hosted its own "Nice Weekend" two weeks ago). "We put out records we like. It's as simple as that." (See "Small Stages.") ETHAN SMITH

otograph by Marcus Roth.

Mayhew. 9/24: The Herschey Barr Band. 9/25: Linda Ipanema; The Herschey Barr Band. 9/26: Pucci Amanda Jhones; David Coss. 9/27: Howard Williams Jazz Orchestra. *99 Seventh Ave. So. (212-645-0600)*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 9/21–9/26: Greg Osby Quartet. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St. (212-582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 9/24: Michael Marcus Quartet with Strings. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (212-832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover, $10 minimum. 9/21–9/23: Jeff 'Tain Watts Experience; Mark Whitfied; Craig Handy; David Budway; Jon Benitez. 9/24–9/26: Mark Turner; Jon Gordon Quintet; Bill Charlap; Ben Street; Matt Wilson. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. Now the museum's Sette restaurant offers jazz Thursdays and Saturdays 6–10. 9/23 and 9/25: Rick Stone Trio. *11 W. 53rd St. (212-708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 9/22: Alicia Svigals; Anthony Coleman's Sephardic Tinge. 9/23: Roy Nathanson; Tim Berne; Rob Reddy. 9/24: Steven Bernstein; Shelley Hirsch; Asif Tsahar. 9/25: Borbetomagus; Ted Reichman; Oren Bloedow; Adam Levy. 9/26: Metropolitan Klezmer. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. Through 9/26: Tommy Flanagan Trio. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

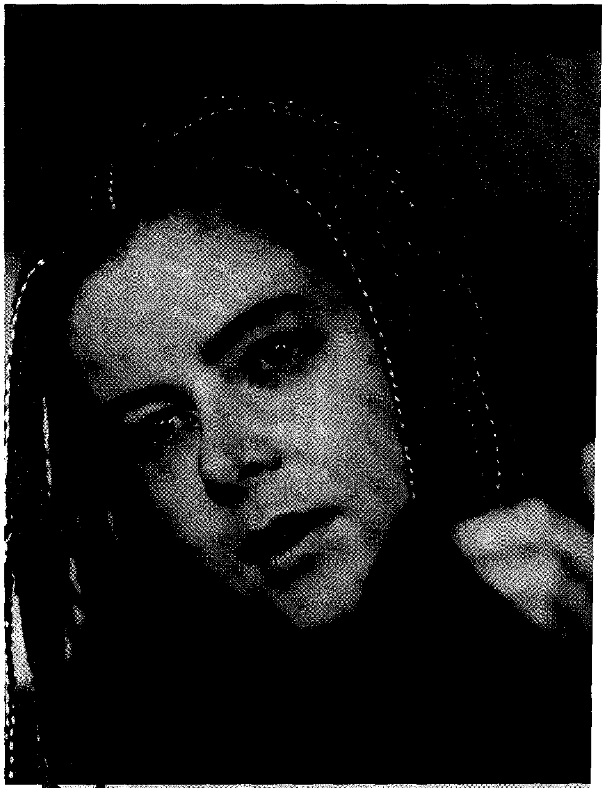
Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Through 9/26: Mitch Fatel; Allan Havey; Nick Di Paolo; Greer Barnes; Vic Henley; Tom Papa. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs. continuous from 8:45. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Sun.–Thurs. at 8:30, Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 9/27: "Commedia dell'Jiles," with Jennifer Jiles, Billy Cook, Ron Domingo, J. Richey Nash, and Jeff Sproul. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. *236 W. 78th St. (212-595-0850).*



Performance

Sinead the Second

Irish folkie Sinead Lohan's 1998 debut, 'No Mermaid,' was filed under Celtic music at most record stores—a commercial kiss of death—but the decidedly eclectic album encompasses everything from pop to prog-rock to minimalist country. After spending the summer touring with the Lilith Fair, Lohan plays the Bowery Ballroom September 23 and 24. (See "Small Stages.")

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. & Sat.) Sundays: The Howard Fishman Quartet. Through 9/25: Mary Cleere Haran in "Crazy Rhythm" with Richard Rodney Bennett. 9/26–10/4: Cavalcade of Cabaret. *59 W. 44th St. (212-840-6800).*

Bemelmans Bar—Through 10/9: Peter Mintun. $10 cover charge, $5 at the bar. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. 9/14–10/9: Barbara Cook. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs works by Gershwin, Van Heusen, Arlen, and Rogers in "Where or When?" Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. 61st St. (212-940-8195).*

Don't Tell Mama—What better way to wind down a ter an evening of overwrought Broadway fare tha some understated cabaret? Wednesdays at 8:3 "The Next Big Broadway Musical," an improvise comedy. $10 cover, two-drink minimum. *343 46th St. (212-757-0788). $.*

Judy's—Newly relocated to Chelsea, this cozy ar friendly piano-bar features two performan spaces, a fine menu, and a weekly gig by Ju herself. 9/21: Courtney Kenny and Nanci Coll er in "From Opposite Sides of the Pond." 9/2 Spence Cook and Tracy Stark. 9/23: Micha McQuary; Stephen Bersuk. 9/24: Anthony Sa telmo Jr. "In Between Good-byes"; Alicia Adam Bobby Peaco. 9/25–9/26: "If the Boy Is Pretti Than You: The Songs of Frank D'Agostin 9/26: Courtney Kenny and Nanci Collyer "From Opposite Sides of the Pond"; Ka Rodgers and Carl Danielson. 9/27: Ca Shedlin; Jon Delfin. *169 Eighth Ave., bet. 18th a 19th Sts. (212-929-5410).*

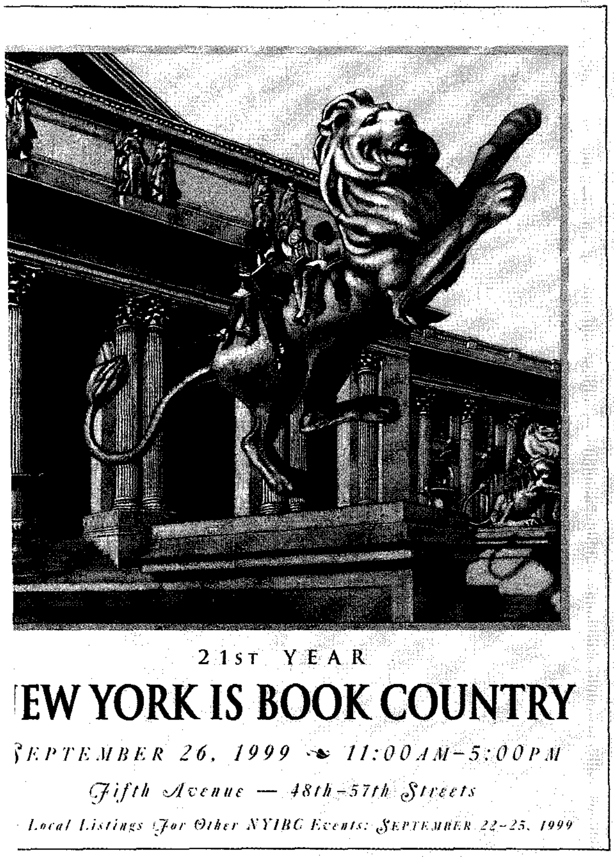
Sardi's—Fridays, John Malino's combo plays ja standards and a little "down-home blues." cover; $12 minimum. Now appearing: "Sta board Home" a new musical by Chuck Muck and David Eisner. *234 W. 44th St. (212-22 8444).*

Supper Club—9/24: Crescent City Maulers. 9/2 Jumpin' Gigolos. *240 W. 47th St. (212-307-7171*

Photograph courtesy of Interscope Recor

the mix

Louis Vuitton Classic Cars...Race to Deliver



21ST YEAR

EW YORK IS BOOK COUNTRY

ƐEPTEMBER 26, 1999 ❧ 11:00AM–5:00PM

Fifth Avenue — 48th–57th Streets

Local Listings For Other NYIBC Events: SEPTEMBER 22–25, 1999

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John Leonard's TV Notes

everb (9/21; 11:30 P.M. to 12:30 A.M.; HBO), the premium-cable music show, opens its third season with an interesting mix of Alanis Morissette and Everlast. The thing is, although Morissette never stops moving and sometimes seems in the sudden grip of seizures, while Everlast hardly moves at all, they come off as equally cerebral. She's after some mystery in Indian music; he's combining country, blues, and rap; they talk past each other, on different stages, but it's still a conversation, and a good one. Next week: Hole, Imperial Teen, and Marvelous 3.

old Feet (9/24; 10 to 11 P.M.; NBC) raises a burning question: Since this new series about three thirtysomething white-bread couples either too committed or failing to commit in wet Seattle isn't as cute as it wants to be or thinks it is, why kill off *Homicide* to make room for an hour a week of warmed-over puerilities—nanny problems, Sinatra music, tender-trap chitchat like "You can hold the remote"?

Sirens (9/26; 8 to 10 P.M.; Showtime) reunites writer-producer-director John Sacret Young with the Dana Delany he made famous in *China Beach* for an angry message movie about the wrongful death of an African-American college professor, Vondie Curtis Hall, at the hands of a white racist cop, Keith Carradine. Because Delany, a technology company vice-president, had once been married to the victim and was there the night of the shooting and is ignored by Brian Dennehy, Carradine's police lieutenant, she plots her own techie revenge. As usual with Young, splendidly sensuous exteriors, moody mindscapes. As usual with Delany, amazing grace.

Fooling With Words With Bill Moyers (9/26; 9 to 11 P.M.; Channel 13) takes Bill back for a return visit to the Geraldine R. Dodge Poetry Festival in Waterloo, New Jersey, where we spend time with Lucille Clifton, Mark Doty, Marge Piercy, Robert Pinsky, Deborah Garrison, Stanley Kunitz, Jane Hirshfield, Amiri Baraka, Lorna Dee Cervantes, Galway Kinnell, and Shirley Geok-Lin Lim, as well as the eager, energetic, and appealing festivalgoers, all of whom, under the trees, seem to be writing their own passionate poems. Don't miss Doty's extraordinary poem about the dog he brought home when his lover was dying of AIDS.

Stay Tuned:

Selections from CUE can be found on MetroArts/Thirteen.

This week's programming theme: Hispanic Heritage Month with hosts Miriam Colón and Rafael Pi Roman.

Happening 'Tis the Season

In addition to being Encephalitis Central, "New York Is Book Country," as you'll learn at a slew of readings and events going on September 22 through 26. At noon on September 26, there's a literary brunch with Susan Faludi, Frank McCourt, Richard North Patterson, and Neil Simon at the Waldorf-Astoria Hotel. See listings for details; participating events are indicated with an asterisk (*).

Lectures and Panels

"Lauren Bacall on Noël Coward and *Blithe Spirit*"—9/21 at 6 P.M.: Bacall hosts a screening of the 1956 television adaptation of *Blithe Spirit*, in which she starred with its author. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $10.

"Ambassador William H. Luers"—9/22 at 6:30 P.M.: At UNA-USA, 801 Second Ave., bet. 42nd and 43rd Sts. (212-357-3135); $20.

"Elizabeth Sharland and Clive Barnes"—9/22 at 6 P.M.: The author of *The British on Broadway* talks with the theater critic. The Algonquin Hotel, 59 W. 44th St. (914-297-0003, ext. 104); free.★

"Mangled at the Movies?"—9/23 at 6:30 P.M.: Walter Mosley, Russell Banks, Stephen Schiff, E.L. Doctorow, Scott Turow, and moderator Molly Haskell discuss film adaptations of their books. The New York Society for Ethical Culture, 2 W. 64th St. (212-563-5904); $10 suggested donation.

"The Future of Fiction"—9/23 at 6 P.M.: Sapphire, David Gates, Lynn Tillman, Heidi Julavits, and Gerald Howard talk with moderator Albert Mobilo. The New School's Tishman Auditorium, 66 W. 12th St. (212-229-5611); free.★

"What Does It Mean to Be Original?"—9/23 at noon: Elizabeth Strout, Claire Messud, Tristan Egolf, and Bell Hooks discuss literary creativity with moderator Leonard Lopate. Borders Books and Music, 461 Park Ave. at 57th St. (212-980-6785); free.★

"American Life: Depiction and Representation?"—9/25 at 3 P.M.: A conversation about Winslow Homer's illustrations as a reflection of nineteenth-century American social values. Brooklyn Museum of Art, 200 Eastern Parkway (718-638-5000); free.

"Studs Terkel Talks About Movies With John Sayles"—9/27 at 6 P.M.: A conversation between the Pulitzer Prize–winning oral historian and filmmaker behind *Eight Men Out, Lone Star,* and *City of Hope*. The New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

The Written Word

Frank McCourt—9/21 at 7:30: Reading from *'Tis*. Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

Tony Hiss—9/22 at 6: Reading from *My Father, Alger Hiss*. The New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Maggie Estep, Ken Foster, Chuck Palahniuk—9/22 at 7 P.M.: Reading from recent work. The Drawing Center, 35 Wooster St. (219-2166); $5.

Joyce Carol Oates, Scott Turow, Donald Antrim, and Dominick Dunne—9/23 at 8:30 A.M.: breakfast and conversation with the authors at Michael's restaurant, 24 W. 55th St. (212-755-2400, ext. 377); reservations required.★

Russell Shorto—9/23 at 7:30 P.M.: Reading from his

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		CHI MSG 7:30PM	CHI MSG 7:30PM	CHI MSG 7:30PM	TB MSG 7:30PM	TB MSG 4:30PM	TB MSG 1:30PM
METS		ATL FOX 7:30PM	ATL FOX 7:30PM	ATL FOX 1:00PM	PHI FOX 7:00PM	PHI FOX 7:00PM	PHI FOX 1:30PM
METROSTARS			SJ METRO 7:30PM			TB METRO 7:00PM	
JETS							WA FOX 1:00PM
GIANTS							NE TBD 8:30PM
	9/20	9/21	9/22	9/23	9/24	9/25	9/26

new book about the relationship between psychiatry and religion, *Saints and Madmen.* Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835);free.

Blanche Wiesen Cook—9/23 at 2 P.M.: Reading from *Eleanor Roosevelt: Volume 2.* Theodore Roosevelt Birthplace, 28 E. 20th St. (212-260-1616); free.★

"Voices: Writers and Politics"—9/23 and 9/25 at 2 P.M. and 1:30 P.M., respectively: In conjunction with "New York Is Book Country." The Museum of Television & Radio, 25 W. 52nd St. (621-6600); $10.

Edward James Olmos—9/24 at 7:30: Reading from *Americanos: Latino Life in the United States,* which he edited. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

"Black Wings & Blind Angels"—9/24 and 9/25 at 8 P.M.: A staged dramatization of Sapphire's poetry, with music by Kwame Brandt Pierce and movement by Christalyn Wright. The Kitchen, 512 W. 19th St. (255-5793); $12.

Melvin Jules Bukiet—9/25 at 2 P.M.: Reading from *Neurotica! Jewish Writers on Sex.* Epiphany Branch Library, 228 E. 23rd St. (212-679-2645); free.★

Philippe Wamba—9/25 at 2 P.M.: Reading from *Kinship: A Family's Journey in Africa and America.* 115th St. Branch Library, 203 W. 115th St. (212-666-9393); free.★

Frank McCourt, Susan Faludi, Richard North Patterson, and Neil Simon—9/26 at 12 NOON: A literary brunch at the Waldorf-Astoria, Park Ave. at 50th St. (212-556-8806); $98.★

"Shakespeare and the Actors: An Evening With Brian Bedford and Claire Bloom"—9/27 at 8 P.M.: At the 92nd St.Y, 1395 Lexington Ave. (996-1100); $15.

Neil Simon—9/27 at 7 P.M.: Reading from *The Play Goes On.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Tours

"Harlem by Night"—9/24 and 9/25 at 8 P.M.: A walking tour of Harlem Renaissance sites from 135th St. to Sugar Hill with stops at a soul-food restaurant and a jazz club. Meet at the Schomburg Center, northwest corner of 135th St. and Lenox Ave. (718-204-5133); $30 plus $10 for club.

"Autumnal Equinox"—9/23 at 7:31 A.M.: A stroll through Central Park just as the season changes. Meet at the northeast corner of 58th St. and Eighth Ave. (265-2663); $5.

Events

The Louis Vuitton Classic—9/24–9/26: Fifty fabulous automobiles, including high-speed cars from the thirties and a 1941 Jeep. Rockefeller Center, Rockefeller Plaza bet. 48th and 51st Sts. (212-931-2000); free.

Downtown Arts Festival—Through 9/30: Cutting-edge art—like performances on Chelsea rooftops and a free block party with electronic music and video shorts—throughout Chelsea, SoHo, and the Lower East Side. Call the festival hotline at 212-243-7656 for a complete guide to locations, times, and prices; many events are free.

Benefits

"Bali Nights"—9/22 at 7 P.M.: Join Kartika Soekarno for an evening of Gamelan music, Balinese dance, Batik display, and photography to be sold in a silent auction to benefit UNICEF and CARE's Indonesia Relief Education Campaign. Chelsea Pier 59 at Twelfth Ave. (212-685-1095); $100–$200.

"Breast Cancer Coalition Gala Dinner"—9/22 at 6:30 P.M.: Join Ron Perelman, Harrison Ford, and Melissa Mathison at the Pierre Hotel, 2 E. 61st St. (212-245-6570); $600–$25,000.

"Broadway Flea Market and Grand Auction"—9/26 at 10 A.M.: Shop for second-hand stuff previously owned by Broadway stars like Bernadette Peters, Brian Dennehy, and Judith Light, and stick around for the auction at 4:30, when prizes like opening-night tickets to *Kiss Me Kate* and *Waitin in the Wings,* walk-on roles in *Rent, Chicago, Footloose,* and *Jekyll & Hyde,* and a day on the set of *Ally McBeal* will be raffled off. W. 44th St. bet Broadway and Eighth Ave. (840-0770); free.

Exhibitions

"Two Five-Letter Words: Lenny Bruce"—Throug 10/3: A tribute to the late blacklisted comedia featuring all of Bruce's surviving television work including appearances on *The Steve Allen Sho* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6

"Fashion Onstage: Couture for the Broadway Theate 1910–1955"—Through 2/27/00: An exploratio of costume couture. Museum of the City of Nev York, 1220 Fifth Ave., at 103rd St. (212-534 1672); recommended donation, $5.

Online

New York Magazine on the Web—"Stephanie's Su Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekda This week: Yada, yada, yada—hear Web radio th *won't shut up; come surf the techier side of Sear* pay to have lost items returned; start countin your beenz, a new online global currency; an shop with the Japanese elite at MujiOnline. B before you click away from us at www.nymag.com, check out all our other great feature like selected articles from the current issue, extensive archives, and our expanded "Cue" sectio plus Web exclusives like daily event picks, "Fir Words" for bibliophiles, New York trivia, o helpful Subscriber Service Center, and more.

Sports

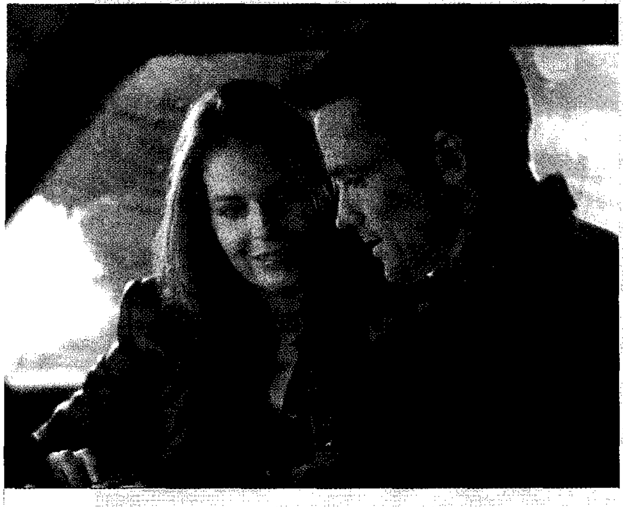
Race to Deliver—Help New York's men, women, an children living with AIDS by joining the sixth annual four-mile run-walk through Central Park o 9/26. The race, sponsored by Polo Sport, will sta at 10 A.M. at Central Park's 72nd Street Transvers near the Bethesda Fountain, and continue aroun the park up to East 102nd Street and down t West Side. Tents open at 7:45 A.M. for registratio ($25 cash only), and numbers will not be issued a

The Tube

Divorce *thirtysomething*-Style

In their first middle-class-marital-angst drama *thirtysomething,* Ed Zwick and Marshall Herskovitz were "pretty aware of the depth of the characters' narcissism," says Zwick, "but when you become a parent it kind of kicks the shit out of that." So if you watch their new show *Once and Again,* premiering September 21 at 10 P.M. on ABC, you'll notice that while divorced-parents-looking-for-love Lily (Sela Ward) and Rick (Billy Campbell) are vulnerable and wounded after their failed marriages, neither of them is as selfish as Elliot, as smug as Hope, or as pissy as Michael. "I do think the show is sweeter in some ways," says Herskovitz. "It wasn't a conscious choice, but it's there to see." Adds Zwick, "This story can't help but reflect Marshall's experience with divorce and mine as a child of divorce, but it was as much our intent to talk about parenting adolescents, because that's what we're spending a disproportionate amount of our time doing!" It's hard enough counseling your teenage son about dating and sex, but it's harder still if you're divorced, dating, and trying to get laid yourself. "You know that saying about how when a man and a woman go to bed together there are at least six people in the bed?" Zwick asks. "Well, once you throw in kids and ex-husbands and ex-wives, you need a really big bed."

ARIEL LEVY



Photograph courtesy of AB

Happening For every spiel Stanley Crouch has given and every essay he's written on American jazz legends, Carol Friedman has taken a photograph (pictured below, Louis Armstrong). At a slide lecture on September 24 at 8 P.M. at the National Arts Club (15 Gramercy Park South), you'll get him and her at the same time—everything you need to enjoy jazz except the music.

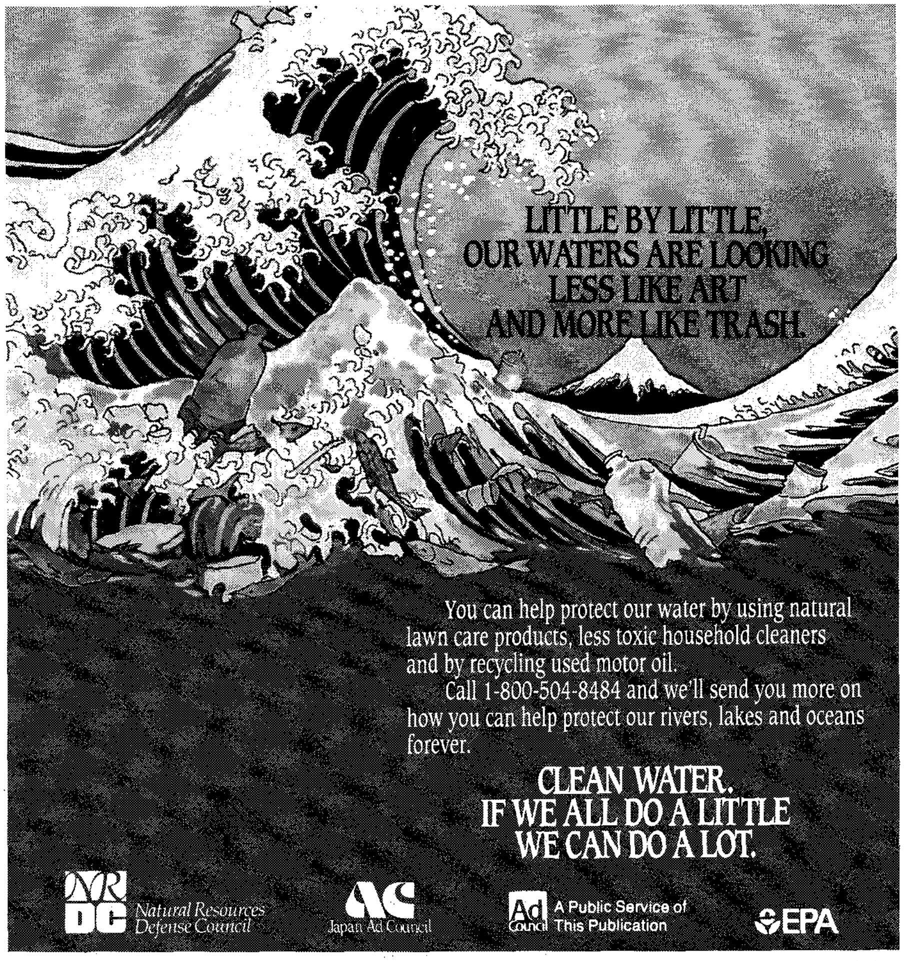
ter 9:45 A.M. Children ages 2–14 are also invited to join in on the fun by participating in the Kids' Race ($6 registration fee), which begins at 9 A.M. Equinox fitness expert Kacy Duke will kick off the race at the starting line with a low-impact warm-up. All proceeds from the event benefit God's Love We Deliver, which feeds more than 1,300 needy individuals a day. For more information on advance registration or volunteering, call 1-888-235-RACE or visit www.racetodeliver.com.

e Fifth Avenue Mile—Who said Fifth Avenue was just for ladies who lunch? The mile is a perfect distance for new runners looking for a goal, and the optimal distance for veterans seeking a fast course without a single banked turn. On 9/25, come run the 5,280 feet from 80th Street to 60th Street, which has always attracted Olympians and world record holders, and see if you can beat Isaac Viciosa, the men's winner for four years in a row now. The entry fee is $15 for New York Road Runners members and $22 for nonmembers. The race begins at 10:20 A.M. with a joint men's-and-women's run and continues through the afternoon with runs in various categories for kids, teens, men, women, and pros. Call 212-423-2284 for information and registration.

ga—Learn how to reduce stress, increase flexibility and coordination, and develop inner awareness n the soothing setting of Central Park. This last in series of monthly workshops offered by the Central Park Conservancy will be held on 9/25 at the North Meadow Recreation Center at 97th Street from 11 A.M. to 12:30 P.M. Enrollment in the class s free, but call ahead to register at 212-348-4867.

een Apple Ride—On Saturday, welcome the onset of fall with an ecological bike tour. This Lower East Side ride on 9/25, organized by the environmental group Time's Up! and led by Wendy Brawer, creator of the Green Apple Map, includes eco-friendly sites uch as gardens, design and mobility projects, composting and refuse areas, waterfront vistas, and cultural landmarks. The ride is free and open to all, and participants should meet at the Astor Place Cube at 5 P.M. Call Time's Up! Ride Line at 212-802-8222 for further information, or visit them on the Web at www.times-up.org.

otograph by Carol Friedman, courtesy of Tondo Books.



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CLEAN WATER.
IF WE ALL DO A LITTLE
WE CAN DO A LOT.
NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA

Solutions to last week's puzzles

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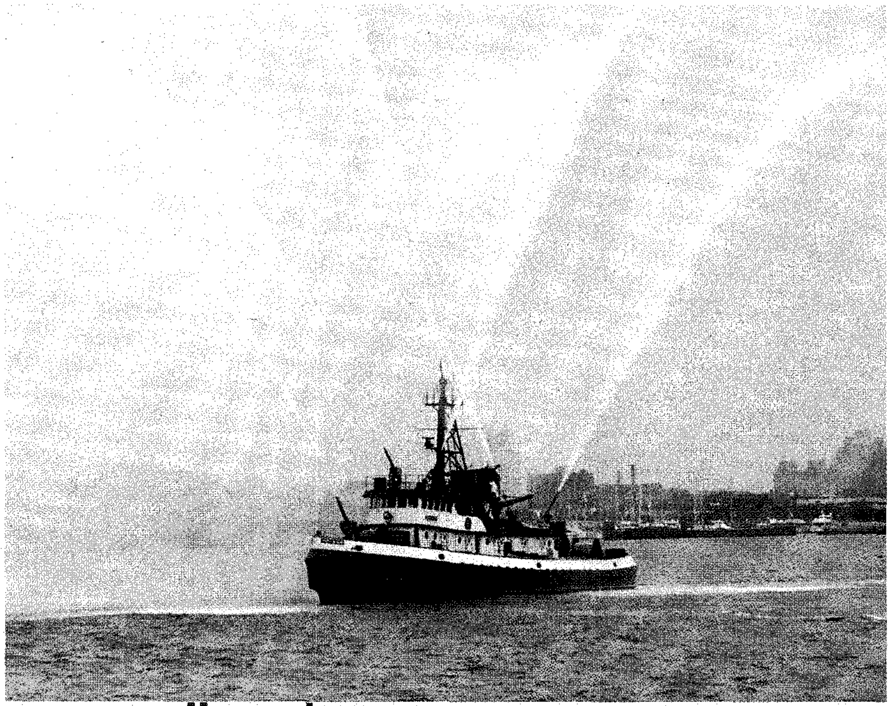

Happening

Splish Splash

Bathtub inspiration is offered up by a genuine water-spouting fireboat (above) at the first-ever Hudson River Park Day. Also, now that the river is cleaner, behold the introduction of a new excuse to splash about: water polo, with the players ensconced in kayaks. September 26 from Chambers Street to West Houston Street, starting at 12:30.

Children's Events

Down by the Riverside—The recent discovery that Manhattan is, in fact, an island clearly calls for a major party (see photo). Free activities at "Hudson River Park Day" will include opportunities to fish; get your face painted; join in a mini-golf open; play volleyball; and ride sailboats, cruise ships, motorboats, and kayaks. Find out what the riverside used to look like here, and what is planned for the future—when, with thirteen public piers, it will extend all the way up to 59th Street. This first celebration of its kind will be held on Manhattan's West Side, between Pier 25, at Chambers St., and Pier 40, at West Houston St., on 9/26. The opening ceremony, boat parade, and fireboat display begin at 12:30 at **PIER 34**, at Spring St. Live music, face painting, dance, and a children's art festival continue until sunset. For further information, call 212-533-PARK.●●

Earthy Reunion—If you know or happen to come across any of the 20,000 people who have helped tend the Children's Garden (during the course of its 85-year history at the **BROOKLYN BOTANIC GARDENS**), have them call 718-623-7252. A reunion is scheduled for 9/25, and as well as finding good things to eat and faces they recognize, they'll get to see improvements to the garden—and the land will be dedicated as "Miss Shaw's Garden."●●

Literary Love-in—Three radio confections cooked up by Maurice Sendak and Arthur Yorinks's *The Night Kitchen Radio Theater* are taken out of the oven for "New York Is Book Country," a five-day festival of literary goodies spread across the five boroughs. (Sept. 25 at 1 at **THE MUSEUM OF TELEVISION AND RADIO**. Tickets are free with admission on a first-come first-served basis.) On 9/26, the final day of the festival—this year zippily called "Y2Read"—a stage just for kids is set up at 53rd St. near Madison Ave. Look for a clue on every block along Fifth Ave., from 48th on up to 57th St., for a fair-wide game called "A Hunt for Red September." To join in a Brain Quest Challenge (at 3:10), kids should register ahead of time at the Workman exhibit on the southwest corner of 51st St. and Fifth Ave. Author-illustrator William Joyce reads from *Rolie Polie Olie* at 2; *The Poky Little Puppy* is among favorites that will be read in a Little Golden Book storytime at 4. Look also for appearances by authors Jules Feiffer and Judy Blume and by troubadour Eddie Coker. ●●

Dancing Bric-a-brac—Bring buttons, bottle tops, lonely socks, and whatever's underneath your sofa to a Junk Puppet Workshop presented by the Faux-Real Theater at **PINK PONY**, 9/25 and 10/2 from 11 to 12:30, at 178 Ludlow St. (212-269-4849); $9.

Lonely O—The languorous letter "O" looks for other symbols that may have been omitted from the alphabet in *Flying Through Rainbows and Other Silent Stories,* choreographed by Emily Bunning, 9/25 and 9/26 at 1, 10/2 and 10/3 at 1 and 3. **NADA 45**, 445 W. 45th St., fourth floor (212-715-1914); $9.

Jungle Happening—During "Plant Hunters Week," **THE NEW YORK BOTANICAL GARDEN** is brimming with sounds, tastes, sights, and information about the tropical rain forests. Shake a rain stick, hear firsthand about hunting dow rare and elusive specimens, and learn how prope ly to press botanical specimens. Through 9/2 200th St. at Southern Blvd., Bronx (718-81 8700). Admission is $3, $2 for seniors and student $1 for children over 2. (Free on Wednesdays ar Saturdays from 10 to 1.)●

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Circus Sans Tent—Eight-year-old twin sisters perfor acrobatics together as part of an eruption of a called *Lava Love* performed by Sarah East Johnso all-female ensemble, Lava, at the **FLEA THEATER**. N specifically a children's show, the multimedia pr duction will include a hula-hooping act, boxir pogo-stick jumping, and a trapeze act; throu 10/2, at 41 White St. (212-226-0051); $25.

Bee In—Not often, really, does a human being get i vited to don wings and antennae and to make li a bee and pollinate. Certainly not free of char Participants in **WAVE HILL**'s Buzz-O-Rama may so indulge powerful new urges to flutter amo gorgeous blooms and build six-sided cells. Bu ing on kazoos will be encouraged. On 9/25 a 9/26 from 1 to 4. Kerlin Art Center, W. 249th and Independence Ave., Bronx (718-549-32 www.wavehill.org). ●●

All the Better to . . . —"Robot Zoo," at the **LIBE SCIENCE CENTER**, lets kids try out the long teeth, tongue, and sonar detector creatures use to ca their prey and avoid becoming another anim lunch. Liberty State Park (Exit 14B off the N Jersey Turnpike), Jersey City (201-451-0006); $9 adults, $8.50 students and seniors, $6.50 child ages 2 to 12.

Bodily Defenses—Children's Defense Fund staff on hand at the **CHILDREN'S MUSEUM OF MANHAT** all weekend to help parents who may now be eli ble through the new State Child Health Insura Program (S-CHIP) for free or low-cost health ins ance. Admission is free to the museum all weeke Appropriately, the museum's current exhibit "B Odyssey" allows visitors of all ages to ro through their innards, squirt acid at pesky f morsels, and compare heartbeats with one ano er. 212 W. 83rd St. (721-1234).●●

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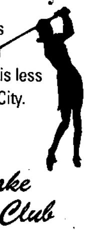

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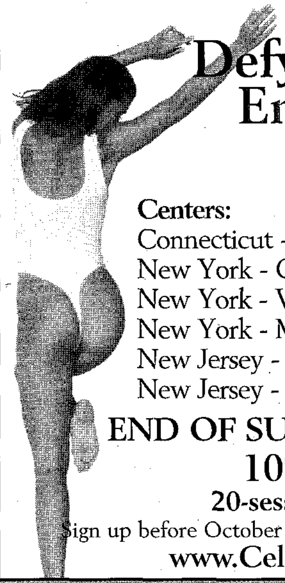

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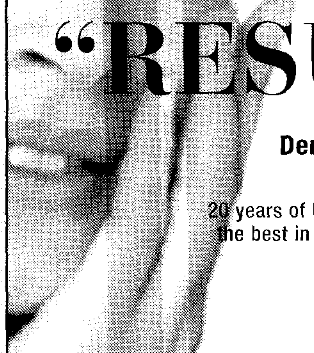

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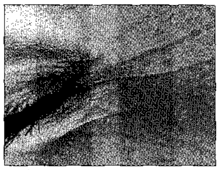

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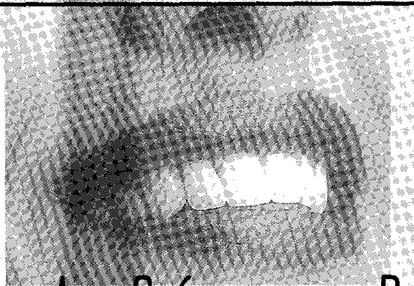

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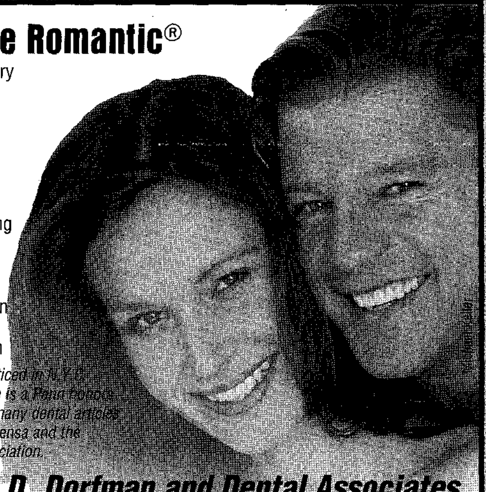

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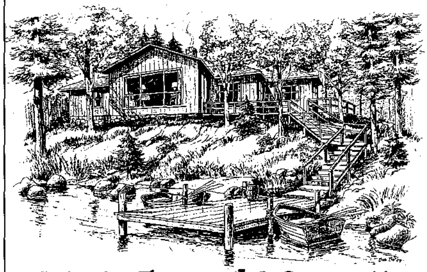

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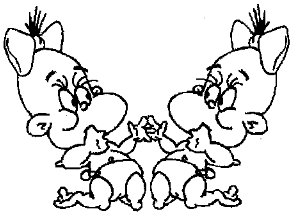

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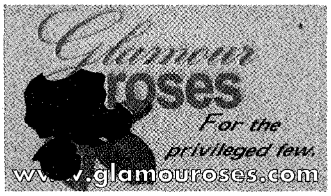

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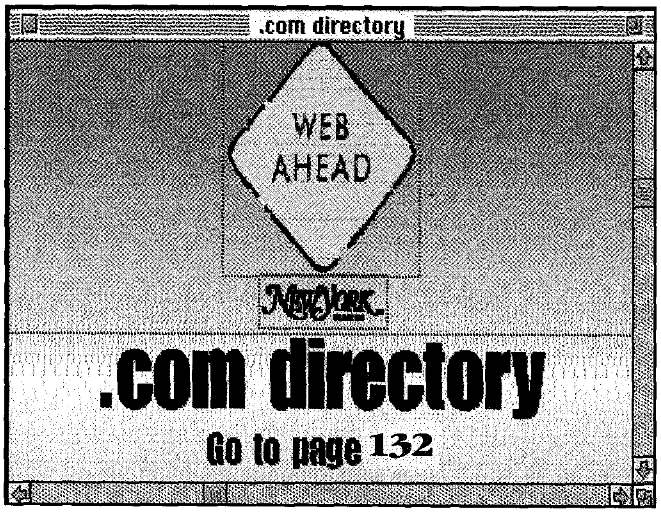

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P.O. Box 4600
New York, New York 10163-4600

ttractive, Well-Traveled—Tall, fit, successful, 31-year-old white male executive eeks a woman with style and a sense of umor, to share good times with. ite@panix.com. Note/photo. 1697✉☎

ophia Loren-esque Woman—34, well-aveled, multilingual, seeks long-term ood guy (34-45). Note/photo. 1695 ✉

ut A Lady In Your Life—Attractive, telligent business lady in a petite and package, seeks long-term relationship ith accomplished, sophisticated gentle-an, age 55-65. 1645 ✉☎

ttractive, Caring Woman—37, MD, ing in Westchester, looking for kind, tractive and mature man for long-term lationship, family and romance, age)-50. 1689 ✉ ☎

orld-Class Gentleman—34, fit, fun d very good-looking, 6' plus - likes ends, family, fashion, arts, travel and citement; easygoing, extremely honor-le, well-groomed, well-liked and well-annered, Jewish. Seeks sophisticated d beautiful angel for important events d meaningful relationship. 1715 ✉

andsome, Caring, Sensual—Romantic le, 60, MSW - now a passionate artist. reasure intimate chats with good food, wers, romance. I want forever love air with warm, caring, sensual and ractive woman. I love Paris, cuddling the movies, but fall asleep after two urs at the opera. 1714 ✉

anted: Well-Bred Wasp Woman—s, city and country. 1712 ✉

eat Gay White Male—33, handsome, n, nice and normal. Seeking truth, st and monogamy with masculine guy, 50. Photo and note. 1657 ✉☎

an Among The Ducks—Lovely, rited attorney. Relishes sciences, arts, versation, whimsy and wit. Seeks ful, caring synergy with energetic, ebral, optimistic man counterpart, 50s under. Note/photo, please. 1706 ✉☎

e-Eyed Professional—If you want a n who is considerate, honest, interest- and makes you laugh, then answer ad. I am 48, divorced and 5'8". I y movies, theater, tennis, dancing and d conversation. Seeking an attractive, te woman, 35-48. Photo/note. 1704✉

Gay Jewish Man—Young 36, writer/actor, many interests and passions, handsome, clean-shaven, redhead, nonsmoker, vegetarian, seeks sensitive, educated, multifaceted, masculine man, dark hair, clean-shaven, under 45, in shape mentally and physically, for potential future together. Photo a must. 1690 ✉

You're Not Very—Comfortable answering ads (good). You are very cute, spontaneous, playful, over 30/under 40, Jewish, and an easygoing lady whose wit, sense of humor, legs and body are extremely attracting. You're ready to take a chance on a confident, very good-looking, athletic, bright, tall, a little picky, funny, 40-plus, one-of-a-kind Jewish male. Great picture and cute letter gets immediate attention. 1699 ✉

Great Genes—Handsome, highly successful, single Jewish male, 41, health conscious, athletic, sincere, caring, easygoing and very funny. Have traditional values, a passion for life, a true mensch! You are 30-38, slim, very attractive and take great pride in your appearance. You are sweet, sensitive, romantic, intelligent, cultured, outgoing, with grace, class and wit. Above all, you are ready to be spoiled with love and affection forever. Note/photo, please. 1658 ✉

Fun-Loving Traveler—Seeks fun-seeking woman for fun, friendly travel adventures and maybe more. Travel photos at: www.Pioneeris.Net/Zedman44. Single white male, 33, professional, attractive. 1664 ✉☎

Warm, Attractive, Fun-Loving—(914) lady with many interests, seeking playful, nonsmoking mensch, 58-70, for friendship, love and magic. 1653 ✉

North Shore—Single Jewish professional male, financially stable, sensitive and fun-loving, seeking intelligent, elegant, slim lady, 40-50 - sense of humor important, for possible long-term relationship. Short letter with phone number. 1694 ✉

Auburn-Haired Former Ballerina—Great attitude, feminine, funny, strong and very caring, available to be enticed by jewel-hearted, attractive, 50s-60s silver fox type - excellent soulmate qualities, comfortable, success plus...for life of romance/companionship. Let's talk. 1679 ✉☎

Top Ten List—1) Very attractive. 2) Successful. 3) 44, 5'9". 4) Educated, cultured. 5) Great sense of humor. 6) Loves the arts, music and all sports. 7) Expert in crafting wonderfully romantic evenings. 8) Seeks woman, 20s-30s, with beauty and brains to share those evenings with. 9) Requires you. 10) Note/phone/photo. 1708 ✉☎

Sweet Brown Eyes—Professional female seeks Jewish (nonreligious) mensch, 50s. 1682 ✉☎

Looking For A Compatible—60-plus woman to enjoy dining, dancing, theater, etc. Manhattan only. 1717 ✉

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Love To Cook—This successful entrepreneur who's Jewish, 33, Ivy MBA, caring, creative, handsome, fit, sensitive and funny, has passions for cooking, fine food, wine, modern art, photography and stimulating conversations. Seeks bright, beautiful, caring, relationship-minded woman with zest for life. Note and photo, please. 1709 ✉☎

Former Male Model—Now successful businessman, 37, nice chauvinist with traditional values - desires intelligent, warm, passionate woman, 25-37, for relaxed dinner, music and boating dates, possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay. Note/photo/phone. 1660 ✉

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International Blond—Petite, witty (42), seeks man (38-50) for permanent relationship/kids. Note/photo a must. 1696 ☒

Beautiful Blond—Former model, 5'9", 120 lbs, classy, intelligent (MBA), European heritage, seeks 30-45-year-old, very successful and classy gentleman, financially secure and marriage-minded. Note/photo, please. 1681 ☒

Class Act—Attractive, witty Jamaican lady, heart in the '60s, head in Y2K. Enjoys travel, theater, dancing, fine dining, long walks. Seeks tall, attractive, successful male, 50-60, to share good times and monogamous relationship. Note/photo/phone. 1692 ☒ ☎

Sexy, Glamorous, Self-Assured Lady—Who possesses many traditional values, looking for same in well-built, tall gentleman, 40-50, to share fun, passion and excitement with. Photo. 1680 ☒

New Chapter—Tall, attractive, fit, athletic, part-time Hamptons resident, male, seeks his match. Are you feminine, attractive, 40s, positive, filled with a joy for life and an autumn of possibilities? 1662 ☒☎

Respond!!

Some of New York's most interesting people can be found on these pages. It's so easy to get in touch with them. Drop them a line and send it to:

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A Sophisticated, Sensual—Down-to-earth woman in the art world, divorced with grown children, in her early 50s, who looks 40ish, loves the movies, theater, music as well as the outdoors (running, tennis, hiking), is hoping to find a mature, substantial, free spirit with a great sense of humor and a good heart, preferably divorced with children, to share my interesting life in the city/country. Note/photo, please. 1693 ☒

Tournament Bridge Player—Financially independent, fun-loving widow (smoker), seeks healthy, financially secure gentleman, 65-75. I need tournament bridge partner who is ready to travel on a whim. We are not talking marriage here, we are talking fun, travel and bridge. 1718 ☒ ☎

Attractive Gay White Woman—Professional, 51, with bi-racial family, seeks companion who is stable, intelligent and funny. Photo. 1686 ☒

Tall, Handsome Professional—50s, athletic. Interests include travel, boating and biking. Very personable. Prefers attractive 40s female with peppiness. 1661 ☒☎

Young And Successful—34, 6'1", athletic, handsome, Catholic, looking to have a relationship with someone who likes variety in their life - fine food, theater, movies, city and travel. Seeking a woman who is beautiful, size 8 or less, athletic, outgoing, with a passionate personality, in her 20s. Photo. 1669 ☒☎

Wondering—Never-married, 39-year-old male, 6', partner in a NYC law firm, is still wondering when it happens. I'm looking to meet an attractive, slim, educated NYC woman, 25-34, who is warm, funny, sexy, durable, smart, balanced and family-oriented, to explore life's changing horizons with me. Photo a must/age at next birthday/phone/note. 1683 ☒

Attractive Blond—Green eyes, 5'9", slender size 9, German-American woman, early 50s, seeks professional, sincere, tall white male, mid 50s-early 60s. 1677☒☎

Heart To Heart—Beautiful blond, Jewish, successful attorney, sensuous, slim and sweet, hoping to meet a tall, handsome, well-established Jewish professional, warm, personable and sincere, who is looking for a serious relationship. 30-37 only. Letter/photo/phone; will exchange. 1700 ☒

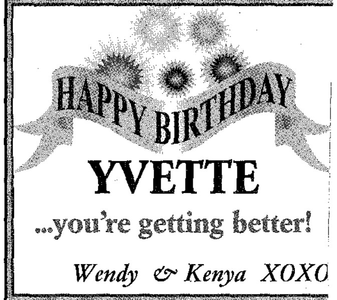
Make Your Dreams Come True—Successful businessman seeks the woman of his dreams for a serious relationship. 5'9", 48, slim, boyish good looks, loves fun, romance and quiet times together. Photo/note/phone. 1691 ☒

Appealing—Very fit, very trim, cute and sweet, educated Jewish widow seeks cool gent, 66-75. 1702 ☒ ☎

Adventurous, Athletic Jewish Doctor—43, seeks tall, full-figured, intellectual woman for long-term relationship. Enjoy art, film, cats, boating, tennis and more. Photo/phone. 1684 ☒

North Shore, Elegant Lady—Shapely and sweet, seeks an attractive, kind, 65-plus, caring and cuddly gentleman, financially secure, to share a happy, quality life together. 1671 ☒☎

NYMessage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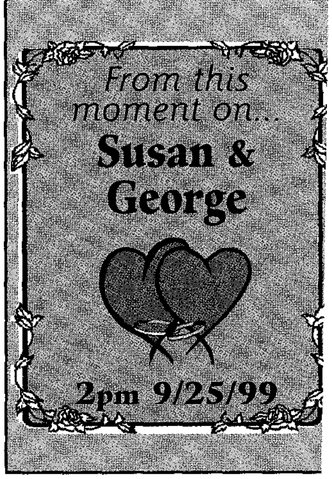
Wendy & Kenya XOXO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do the lindy? Vivacious, bright, N
professional Jewish woman, well travele
divide my time between NY and t
Berkshires - love ballet, tennis, theater,
skating, singing, a great dancer. If you a
a smart, warm, successful man, 50-6
over 5'10", who is capable of making de
connections, please contact me. 1707 ☒☎

6'3", Professional, Educated Male
Single, athletic, 195 lbs, Catholic, lover
life, travel, fine dining/cooking, perso
able, adventurous, conservative, sense
humor, stable, caring, passionate, healt
secure in all ways, 55, seeks slim la
of substance, 30-44, for everlasting lo
romance. Commitment and family in
future. Not selfish/self-centered. Free a
am - no dependents; honesty and integ
are essential. Photo/note and ho
number. 1675 ☒

Extremely Attractive European Woman
In her early 40s, looking for man
French/Italian/English or Swiss desce
45-55, who lives in zip code 10021. 1720

40-Year-Old FL Physician—Jewi
seeks 28-33-year-old, single Jewi
professional for marriage. Photo/no
please. 1649 ☒

Wanted: One True Love—45-year-
man, 5'8", 160 lbs, seeks woman to lo
What am I like? I'm a nurse and
psychotherapist. This summer, I went
the Sante Fe Opera, hiked in Olym
National Park, read Gabriel Gar
Marquez and went to Shakespeare In
Park, among other things. I was born
raised in Manhattan. I would like to fall
love. Note/photo appreciated. 1688 ☒

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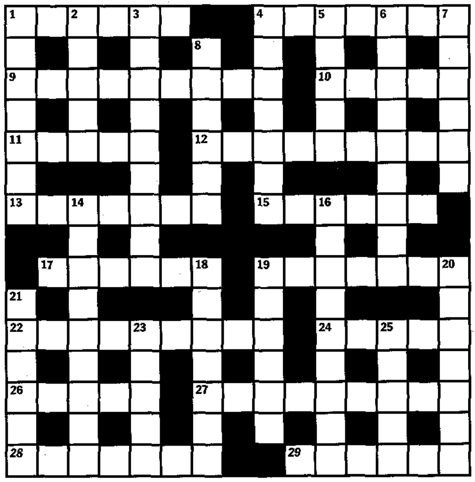
The 'Guardian' Crossword

ACROSS

1 Lettuce consumed by Irish broadcasters? On the contrary, it's an Iberian diet. (6)
4 Ascertain, as it were, dead one is covered. (7)
9 19 across of 29, after 21 by 1 across, takes 18 on 14s. (9)
10 O! take Proust's sea shell. (5)
11 "5, 1 across . . . 15 upon —— in 7" (Keats). (1,4)
12 Bacon at Shakespeare's opening with little time to smoke. (5,4)
13 Petition when rate revision follows rent reduction. (7)
15 Thus Handel's worship is coming back fast. (6)
17 Ambitious victim . . . (6)
19 . . . returning 14 in Rome's downfall! (7)
22 Yes! Leaves to treat 16. (3-6)
24 Dine out with £1,000? Blued it all in? (5)
26 "Measure for measure" with Terry. (5)
27 Not for nothing King Canute wrecked this American island. (9)
28 Hydrocarbon Euterpe needed quite a lot. (7)
29 Villa rising here. (6)



DOWN

1 Church holding Pro-Am knockout match. (7)
2 Clear soap. (5)
3 Despite smooth and glossy comeback, boats are more comfortable on them. (4,5)
4 Film composer first made America. (7)
5 Porter's exit?! (5)
6 Spirit guide who avoids his duties. (3-6)
7 See 11.
8 Apple fungus around Kent. (6)
14 T-twister on tour. (9)
16 Mouthpiece tied up perhaps with not looking well! (9)
18 What is sweet, for example, and never given up? (7)
19 Some boldness, energy, and ascetism in one. (6)
20 Expelled 19 across with jollification in Italy. (7)
21 De tour de force debacle. (6)
23 Room at the inn also for Besant's resurrection. (5)
25 Oral tradition of the kitchen knife. (5)

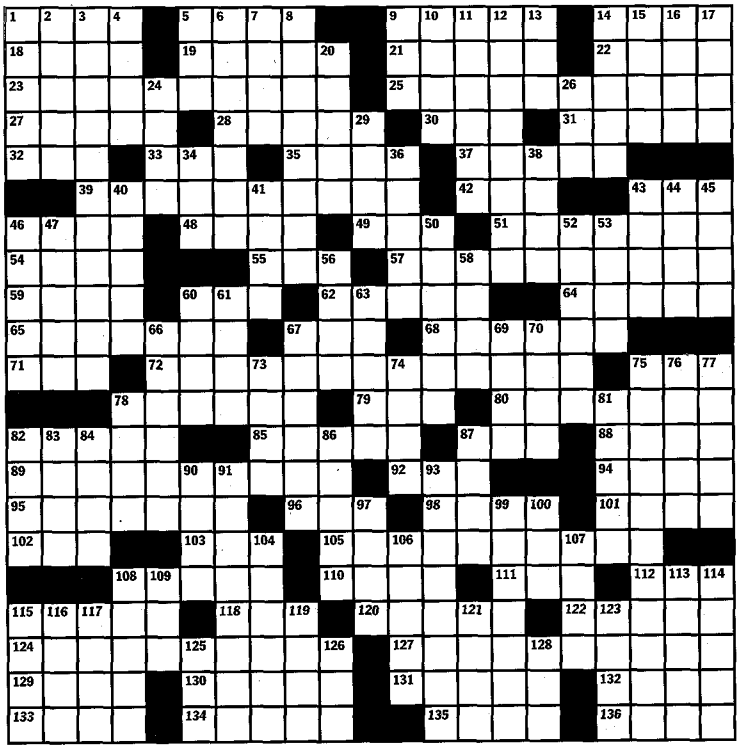
'Hangouts': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

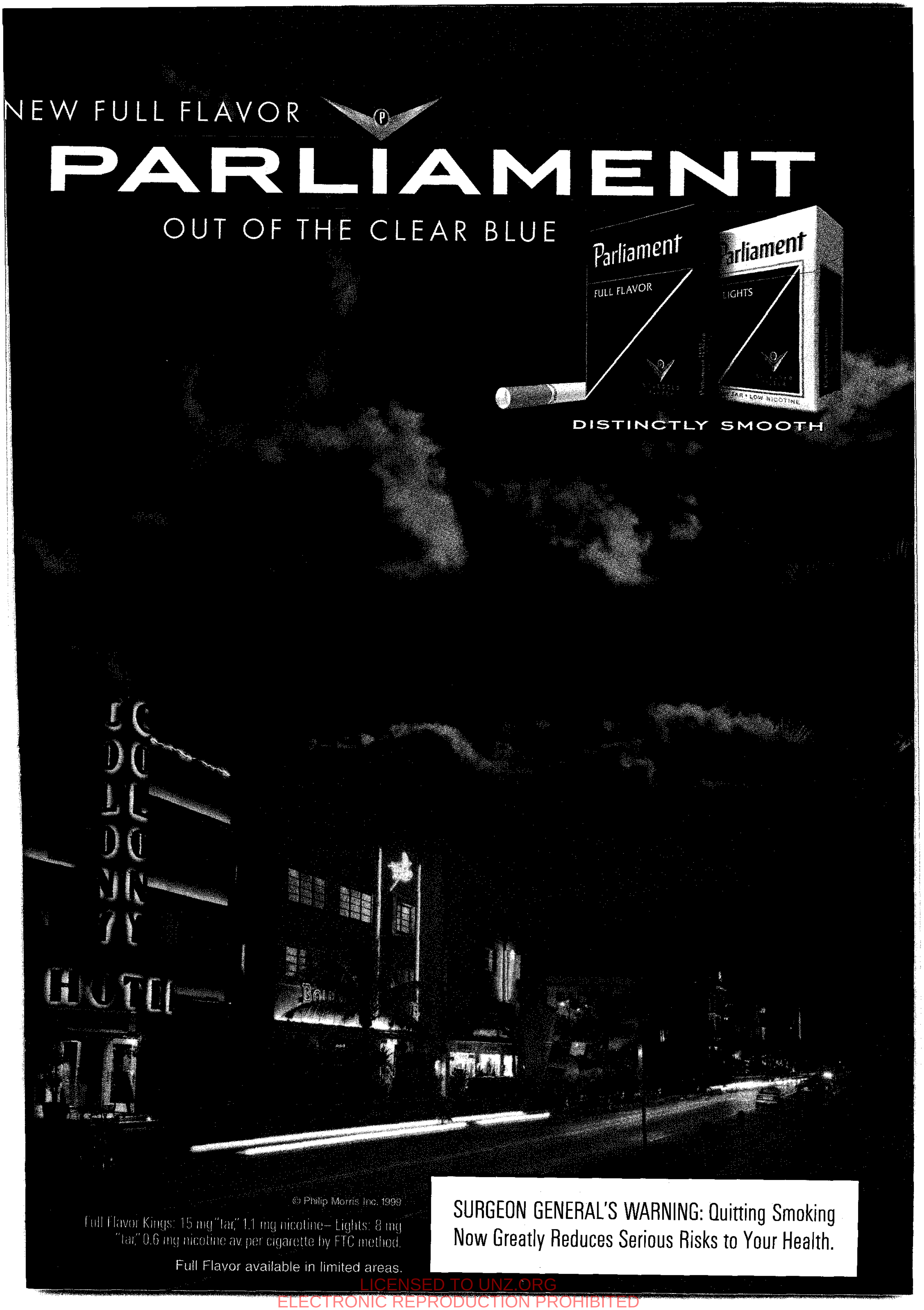
1 Electricians' measures, for short
5 Secondhand
9 Texas shrine
14 Lop the crop
18 Kitchen pro
19 Adult fillies
21 Hearsay
22 Tan color
23 Billie's hangout
25 Tom's hangout
27 Run off to the preacher
28 Big name in computer chips
30 Pluralizing letter
31 String-quartet instrument
32 Need a face-lift
33 Service-branch initials
35 Literary Leon
37 Fictional Frome
39 Pete's hangout
42 Couple
43 Exhumed Egyptian
46 Poky
48 Rival of Borg
49 Not bright
51 Do art repair
54 Manhandle
55 Third king of Judah
57 Tyrone's hangout
59 Last Stuart ruler
60 Choose
62 Melvyn's "Ninotchka" co-star
64 Screened again
65 Exasperating bureaucratism
67 Three: prefix
68 Magazine printings
71 Grid successes: abbr.
72 Penny's hangout
75 Foot, to Caesar
78 Purifying strainer
79 Broadway's "—— Miz"
80 Most impetuous
82 Outlander
85 Self-styled expert
87 Start of many a California place-name
88 Poker prerequisite
89 Emily's hangout
92 Channel 7, in N.Y.
94 Skier's hope
95 Sun rooms
96 Voiced hesitations
98 Mystique
101 Recipe amts.
102 Squeeze out, as a living
103 Took in calories
105 *James's hangout*
108 Trodden trails
110 Tenement area
111 Marseilles Mrs.
112 Attorneys' org.
115 Standard of perfection
118 Short authorizations
120 Kind of detector
122 Given a grade
124 Ron's hangout
127 Archie's hangout
129 Without a job
130 Enter an objection
131 Rathskeller mug
132 Only
133 Go sky-high
134 Hacienda brick
135 Coop group
136 Unique item

DOWN

1 Feels muscle-sore
2 Money, informally
3 Marco's hangout
4 Omit
5 Thurman of "Pulp Fiction"
6 Proverbs
7 —— go bragh
8 Artificial teeth
9 Circle segment
10 Dangle bait
11 Induced a smile
12 Wetness
13 Surgical arenas: abbr.
14 Pine-tree exudate
15 Reflected sound
16 Seed covering
17 *Butterfly's second stage*
20 Mortimer the dummy
24 —— ex machina
26 Stowe's little heroine
29 Told whoppers
34 Cousteau's milieu
36 Take potshots
38 Gardener, at times
40 Young hooter
41 At the drop of ——
43 Travel agent's arrangement
44 Constellation bear
45 Harold of old comics
46 Like a Mensa membe
47 Demarcated, as a highway
50 Themes, in the arts
52 Makes confetti
53 Pedicure targets
56 Mogul capital of Indi
58 "Why —— Born?" (Kern tune)
60 Milky gem
61 Saucy
63 Moon valley
66 Relative of C-major
67 *Region of Greece*
69 Antitoxins
70 Mongolian capital, with Bator
73 Round before the fin
74 Grammy-winner Horne
75 Sean's hangout
76 Prevent, at law
77 One-pot meals
78 Greek cheese
81 Hurriedness
82 Altar end of church
83 Peek
84 Capri, e.g.
86 Action words
87 Slimy surface matter
90 Autostrada auto
91 Got to the bottom o
93 Disparage, slangily
97 Hurok and Linowitz
99 Individual baking di
100 Escort's offering
104 Arctic native
106 Causes loss of feelin
107 "Tea and Sympathy" actress
108 Road worker
109 Ginger ——
113 Wallflower's envy
114 Colleague of Freud
115 Consort of Osiris
116 Monkeyshine
117 One of the Fitzgeral
119 Cold-shoulder
121 Place for a banjo, in song
123 Remark from Charli Chan
125 Vitamin-bottle abbr.
126 *Before, in palindron*
128 Nus to us



Solutions to last week's puzzles appear on page 1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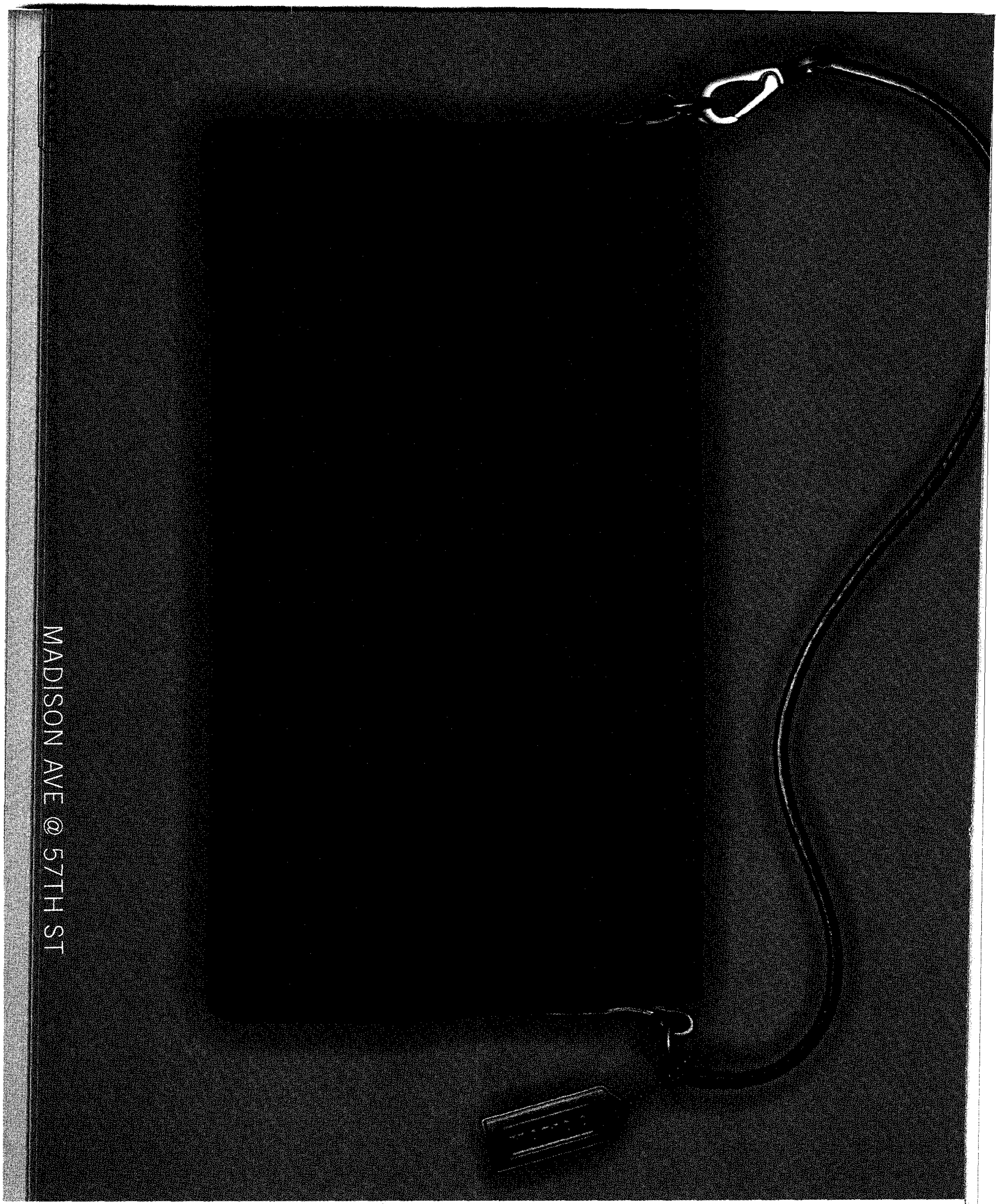
Full Flavor Kings: 15 mg "tar," 1.1 mg nicotine– Lights: 8 mg "tar," 0.6 mg nicotine av. per cigarette by FTC method.

Full Flavor available in limited areas.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.


MADISON AVE @ 57TH ST

MADE BY COAC